

BRIDWELL-BRINER, KATHRYN EILEEN, D.M.A. *The Horn in America from Colonial Society to 1842: Performers, Instruments, and Repertoire*. (2014)
Directed by Dr. Randy Kohlenberg. 294 pp.

The purpose of this study was to address an aspect of the history of the horn neglected in traditional horn scholarship—that of the horn in America from the development of colonial society (ca. 1700) to the early days of the antebellum era (ca. 1840). This choice of time period avoided the massive influx of foreign musicians and exponential growth of American musical activities after 1840, as well as that of the general population, as this information would become too unwieldy for anything but studies of individual cities, regions, or specific musical groups. This time frame also paralleled the popularity of the horn virtuoso in Europe given so much attention by horn scholars. Additionally, all information gathered through examination of sources has been compiled in tables and included in the appendices with the intention of providing a point of reference for others interested in the horn in early America.

This survey includes a brief introduction, review of literature, the ways in which the horn was utilized in early America, the individuals and businesses that made or sold horns and horn-related accoutrements such as music, tutors, crooks, and mouthpieces as well as an examination of the body of repertoire gleaned from performances of hornists in early America.

THE HORN IN AMERICA FROM COLONIAL SOCIETY TO 1842:
PERFORMERS, INSTRUMENTS, AND REPERTOIRE

by

Kathryn Eileen Bridwell-Briner

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
2014

Approved by

Committee Chair

© 2014 Kathryn Eileen Bridwell-Briner

To Griffin Joshua Briner and Cole Jameson Briner

APPROVAL PAGE

This dissertation written by KATHRYN EILEEN BRIDWELL-BRINER has been approved by the following committee of the Faculty of The Graduate School at the University of North Carolina at Greensboro.

Committee Chair_____

Committee Members_____

Date of Acceptance by Committee

Date of Final Oral Examination

TABLE OF CONTENTS

	Page
CHAPTER	
I. INTRODUCTION.....	1
II. HORN PLAYERS IN AMERICA	9
III. EQUIPMENT	33
IV. REPERTOIRE	48
V. CONCLUSIONS	72
REFERENCES	78
APPENDIX A. GUIDE TO ABBREVIATIONS	98
APPENDIX B. HORN PLAYERS	113
APPENDIX C. PERFORMANCES	130
APPENDIX D. MORAVIAN PERFORMANCES	174
APPENDIX E. EQUIPMENT	209
APPENDIX F. DOMESTIC SERVANTS	273
APPENDIX G. TEACHERS	279

CHAPTER I

INTRODUCTION

The horn has a rich and vibrant history that has been documented by such authors as Bernhard Brüchle, Birchard Coar, Horace Fitzpatrick, Robin Gregory, John Humphries, Kurt Janetzky, Reginald Morley-Pegge, and Hans Pizka. Researchers have focused on those aspects of the horn as they developed and were utilized in Europe. This European emphasis seems reasonable given that the majority of the development of the horn as a musical instrument took place on that continent; however, just as the horn has been a part of the diaspora of man through Europe and Asia when men and women traveled to the new lands of North America, so too did the horn.

The purpose of this study was to address an aspect of the history of the horn neglected in traditional horn scholarship—that of the horn in America from the development of colonial society (ca. 1700) to the early days of the antebellum era (ca 1840). This choice of time period avoided the massive influx of foreign musicians and seemingly exponential growth of American musical activities after 1840, as well as that of the general population, as this information would become too unwieldy for anything but studies of individual cities, regions, or specific musical groups. This time frame also paralleled the popularity of the horn virtuoso in Europe given so much attention by horn scholars. An examination of extant records, both physical and digitized, was undertaken in an attempt to answer the following questions:

1. What is currently known about the horn¹ and hunting horn in early America?
2. Who were the horn players in America? Were there musicians who only played the horn?
3. What playing opportunities were there for the hornist in early America? Was it possible for horn players to earn a living by way of music?
4. How were horn players trained in early America? What educational materials were available for the hornist? And by extension, what can be determined about the performance practices of hornists active in early America?
5. What horns and accoutrements were available in early America? Were only fixed-pitch horns and hunting horns available? Were horns with crooks available? If so, what systems of crooks were used by American hornists? Were horns with valves available during the time surveyed?
6. What repertoire was performed by hornists active in early America?

Additionally, all information gathered through examination of sources was compiled in tables and included in the appendices with the intention of providing a point of reference for others interested in the horn in early America.

To date, extensive research on the horn in pre-twentieth-century America has not been undertaken. Scholars have focused on hornist/composer, Victor Pelissier (b. ca. 1740 - d. after 1819; active in America from 1792 until his death), in the few items available. Norman Schweikert addressed biographical and performance information of Pelissier in his article, "Victor Pelissier: America's First Important Professional

¹ In this document, the term "horn" includes all references to natural horn, hand horn, French horn, French concert horn, concert horn, *waldhorn*, *cor d'orchestre*, *cor solo*, and Inventions horn. Modern terminology for this type of horn also includes baroque horn and classical horn. The Baroque horn was more closely related to the hunting horn (*trompe de chasse* and *parforcehorn*) and therefore had a narrower taper to its bore with a smaller bell than that of the Classical horn. Players could still make both horns fully chromatic by the use of the hand in the bell to alter the size of opening.

Hornist.”² Editor Karl Kroeger also wrote about Pelissier’s life in the introduction of *Pelissier's Columbian Melodies: Music for the New York and Philadelphia Theaters*.³ However, as suggested by the title, the majority of this work was concerned with the compositions of Pelissier rather than with his experience as a performer on the horn. In “The Horn in Early America,” Jeffrey Snedeker addressed a somewhat broader scope of information than previous scholars regarding the horn in early America.⁴ Snedeker briefly described four horn players active in early America: Jonas Green, Victor Pelissier, Stotherd, and Widtl. Snedeker also discussed two American-published instrumental tutors both of which include instruction for the hand horn. All three of the horn resources discussed above contain valuable information, yet the writers relied heavily upon the research of others, including Oscar Sonneck and H. Earle Johnson, thereby neglecting many of the additional primary sources available in the latter half of the twentieth century.

Although few items have been written specifically about the horn in America, writers have addressed the topic of music in early America. These books include those written by Simon Anderson, Warren Becker, Henry Brooks, Charles Claghorn, Benjamin Compton, Harold Gleason, H. Earle Johnson, Henry Lahee, Irving Lowens, Oscar

² Norman C. Schweikert, “Victor Pelissier: America’s First Important Professional Hornist,” *The Horn Call: Journal of the International Horn Society* I, No. 1 (Feb 1976): 15-18.

³ Pelissier, Victor, and Karl Kroeger. *Pelissier's Columbian Melodies : Music for the New York and Philadelphia Theaters*. Recent Researches in American Music (Madison, Wisconsin: A-R Editions, 1984).

⁴ Jeffrey L. Snedeker, “The Horn in Early America,” in *Perspectives in Brass Scholarship: Proceedings of the International Historic Brass Symposium, Amherst, 1995*, Bucina: The Historic Brass Society Series, edited by Stewart Carter, no. 2 (Stuyvesant, New York: Pendragon Press, 1997).

Sonneck, Thomas Warner, and Richard Wolfe. Seemingly, the most influential of these works is Oscar Sonneck's *Early Concert Life in America*. Sonneck, a governmental librarian, combed through newspaper sources available to him through his association with the Library of Congress. He chronicled concert and musical activities in America from the 1730s to 1800 in the major cities of the time, Charleston, Boston, Philadelphia, Baltimore, and New York, as well as some of the less populated neighboring towns, in a narrative format. Sonneck's work is a very good starting place for researchers; however, due to the digitization of many collections of primary sources in the modern age, his work is no longer the only avenue to these, and indeed, many additional musical records of this era.

Scholars have written about the musical culture and history of particular cities, regions, states, genres, and musical organizations in America. Information garnered from these works has been vital to this study, particularly regional studies that included specific information about performers and compositions not addressed in general early American music studies. These works include items by Gillian Anderson, Michael Broyles, Raoul Camus, Robert Drummond, John Dwight, Florence Ffrench, Robert Gerson, John Hindman, H. Earle Johnson, Lubov Keefer, Barbara Lambert, Louis Madeira, Joyce Mangler, Charles Perkins, Louis Pichierri, Virginia Redway, Delmer Rogers, Gertrude Rohrer, Oscar Sonneck, John Talley, John Wagner, and Richard Wolfe. Raoul Camus provided many valuable references about the use of the horn in America in his works on colonial and Continental military music and musicians.

Primary resources proved invaluable to this work and included newspapers, colonial records, personal diaries and letters, church records, city directories, passenger lists of ships, naturalization papers and various available vital and legal records. These records were especially useful in the search for biographical information of horn players and teachers. Initial newspaper research was expedited by the use of *The Performing Arts in Colonial American Newspapers 1690-1783* (PACAN), an interactive CD-ROM collection, as well as the following web-based databases of digitized newspapers: *America's Historical Newspapers* (AHN), *Accessible Archives* (AA), the Library of Congress *Chronicling America Project* (LOC), *California Digital Newspaper Collection* (CDNC), Texas Digital Newspaper Program (TDNP), and *Nineteenth Century United States Newspapers* (NCUN).⁵ All of these databases make records readily available, especially to the researcher with limitations of funding for travel, lodging, food, etc., necessary to access physical archives in various parts of the world. PACAN and AA contain prose citations while AHN, CDNC, LOC, and NCUN contain images of the actual newspapers. William Dunlap, manager of the traveling theatre troupe the Old

⁵ *Accessible Archives* (Malvern, Pennsylvania: Accessible Archives, Inc., 2007. Online database. Available through www.accessible.com/accessible); Mary Jane Corry, Kate VanWinkle, and Robert Keller, *The Performing Arts in Colonial American Newspapers 1690-1783*, CD-ROM (New York: University Music Editions, 1997); *California Digital Newspaper Collection* (Riverside, California: University of California, Riverside, n.d. Available through <http://cdnc.ucr.edu>). *Chronicling America: Historic American Newspapers* (Washington D.C.: Library of Congress, n.d. Online database. Available through <http://chroniclingamerica.loc.gov/>); *Nineteenth Century United States Newspapers* (Farmington Hills, Michigan: Gale Digital Collections, n.d. Available through <http://gdc.gale.com/products/19th-century-u.s.-newspapers/>); *Readex: America's Historical Newspapers* (Naples, Florida: Readex (Div. of Newsbank), 2004. Online database. Available through www.readex.com); *Texas Digital Newspaper Program* (Denton, Texas: University of North Texas, n.d. Online database. Available through <http://tdnp.unt.edu>).

American Company, provided information about the lives of traveling musicians, including hornists, during the colonial and federal eras in his diary.⁶

Theatrical histories and studies also yielded important data for this study. This category includes the works of Charles Durang, Stanley W. Hoole, Thomas Clark Pollock, Susan L. Porter, and Eola Willis. Information found in these studies included items about theatre orchestras in general, specific personnel, and aspects of theatre life in the years addressed in this dissertation document.

Moravian communities were important centers of diverse musical activity within early America and the communities were diligent at keeping records. It is for these reasons that the records and scholarly works about these communities were examined for this study. These include American Moravian music studies by Rufus Grider, Donald McCorkle, and B.J. Strauss. *Historical Notes on Music in Bethlehem, Pennsylvania from 1741-1871* by Rufus Grider provided specific information about Moravian musicians and music in the community of Bethlehem. This information included names, birthdates, abilities, instruments played, and physical descriptions. Donald McCorkle described musical life in the Salem community in his article "The Collegium Musicum Salem: its Music, Musicians, and Importance." B.J. Strauss compiled invaluable performance information from the records of the community of Nazareth, Pennsylvania, from 1796 to 1845 in her thesis "A Register of Music Performed in Concert, Nazareth, Pennsylvania, from 1796 to 1845: An Annotated Edition of an American Moravian Document."

⁶ William Dunlap, *Diary of William Dunlap*, edited by Dorothy C. Barck, 3 vols. (New York: Benjamin Blom, 1930. Reprinted in 1 volume, 1969).

Cultural and musical activities in the five major cities from the development of American colonial society to the early days of the antebellum era were included in this study: New York, New York; Boston, Massachusetts; Philadelphia, Pennsylvania; Baltimore, Maryland; and Charleston, South Carolina. Other cities and towns were addressed when appropriate, including Alexandria, Virginia; Annapolis, Maryland; Essex, Massachusetts; Hartford, Connecticut; New Bedford, Massachusetts; Portland, Maine; Portsmouth, New Hampshire; Providence, Rhode Island; Savannah, Georgia; and Washington D.C. Isolated events in non-British-held territories, such as St. Domingue (Haiti), Florida, and Texas were of interest to this study as well. Moravian communities of Nazareth, Pennsylvania, and Springplace, the short lived settlement in Georgia (1735 to 1740), were also included.

Chapter One contains a brief introduction and review of literature. The second chapter includes an investigation into the ways in which the horn was utilized in early America. Chapter Three presents individuals and businesses that made or sold horns and horn-related accoutrements such as music, tutors, crooks, and mouthpieces. The fourth chapter examines the body of repertoire gleaned from examination of performances of hornists in early America. This chapter also includes a brief summary of repertoire that included the horn by Moravian musicians. Compositions not found elsewhere in early America were introduced in these communities, including compositions by Václav Pichl (1741-1805), Franz Joseph Haydn (1732-1809), Karl Stamitz (1745-1801) as well as Moravian composers.

Appendix A contains a guide to the abbreviation of sources used in the appendices. Appendix B presents a list of people found to have played the horn in early America, including name, target years of activity, known affiliations with musical organizations, other instruments played, and known occupations. Appendix C contains a chart of concert and program information that included the horn. The chart contains the following information: dates, performers, compositions, composers, event or sponsor, locations, and source of material. Appendix D lists information about performances in the Moravian settlement of Nazareth, Pennsylvania, collated from B.J. Strauss's thesis, "A Register of Music Performed in Concert, Nazareth, Pennsylvania, from 1796 to 1845: An Annotated Edition of an American Moravian Document." The chart contains the following information: dates, performers, compositions, composers and number of horns in score. Appendix E contains a list of stores/purveyors of horns, horn supplies, and source of material; this includes dates, locations, stores/purveyors, items available, and source. Appendix E also contains American individuals and/or businesses known to have constructed horns. Appendix F lists advertisements from newspapers regarding domestic servants (slaves, indentured servants, and salaried employees) with the ability to play the horn. The chart includes the following information: dates, location, advertisement and source. Appendix G presents information pertaining to individuals known to have taught the horn in early America.

CHAPTER II

HORN PLAYERS IN AMERICA

In his book *The French Horn*, Sir Reginald Morley-Pegge wrote "He [Heinrich Domnich] had two brothers who were also distinguished horn players. The elder, Jacob (1758-?), came to America and was last heard of in Philadelphia in 1806."⁷ Horace Fitzpatrick also included this information in his book about the horn but appended it with "and appears to have taught and played extensively there."⁸ A variation of this information is found in most standard works about the history of the horn and would seem to comprise the extent of knowledge concerning the horn in America before 1842.⁹

The earliest appearance of the horn in America is, in fact, difficult to determine because of the lack of extant records before 1700. In April 1564, approximately 300 French Huguenots lived in Fort Caroline, near modern-day Jacksonville, Florida. According to Rufus Housewright, Jean Menin [Mennin, Menym] was listed as a

⁷ Reginald Morley-Pegge, *The French Horn; Some Notes on the Evolution of the Instrument and of Its Technique*, 2nd ed. Instruments of the Orchestra (New York: W. W. Norton, 1973), 156.

⁸ Horace Fitzpatrick, *The Horn and Horn-Playing, and the Austro-Bohemian Tradition from 1680-1830* (New York: Oxford University Press, 1970), 207.

⁹ Birchard Coar, *A Critical Study of the Nineteenth Century Horn Virtuosi in France* (DeKalb, Illinois: by the author, 1952), 144; Horace Fitzpatrick, *The Horn and Horn-Playing, and the Austro-Bohemian Tradition from 1680-1830* (New York: Oxford University Press, 1970), 207; Barry Tuckwell, *Horn*, Yehudi Menuhin Music Guides (London: Kahn & Averil, 2002), 132.

lieutenant and horn player in the French records;¹⁰ however, in the transcription from the account by Paul Gafferel, the horn player is identified as Masselin and not Mennin, who is listed in the deposition as one of the survivors of the massacre:

Avec les catholiques (mais il y en eut bien peu qui consentirent à racheter leur vie par une apostasie), furent épargnés un tambour, Drouet de Dieppe, et un cor, Masselin. Menendez voulait utiliser leurs services, car ce n'est certainement pas la pitié qui lui inspira ce choix. Un semblable motif le détermina à épargner encore quelques (I) charpentiers, et quelques matelots, sans doute dieppois, car les constructeurs et les pilotes de cette ville étaient alors fort estimés. Un de ces matelots, Christophe le Breton, transporté à Seville, parvint à s'échapper et gagna Bordeaux et Dieppe. C'est lui qui fournit à Le Challeux des détails sur le massacre de San Agustino: un autre, nommé Jehan Mennin, eut le même bonheur, et fut invité par de Forquevaux, ambassadeur de France à Madrid, à déposer dans le procès instruit plus tard contre Menendez.¹¹

Masselin is also identified as a horn player in the listing of personnel from the deposition in France:

¹⁰Paul Gafferel, "Deposition of Jean Menin", in *Histoire de la Floride française*, 145 and 445; and René Laudonnière, *L'histoire notable de la Floride*, 196; quoted in Wiley L. Housewright, *A History of Music and Dance in Florida, 1565-1865* (Tuscaloosa, Alabama: University of Alabama Press, 1991), 41.

¹¹ Gafferel, "Deposition of Jean Menin", 232. [Along with the Catholics (but there were very few who were willing to buy their lives in apostasy), those who were spared [included] a drum, Drouet of Dieppe, and a horn, Masselin. Menendez wanted to use their services, because it was certainly not pity which inspired this choice. In a similar move determined to save some carpenters and sailors, probably as builders and pilots of this city [Dieppe] were so highly esteemed. One of the sailors, Christophe le Breton, transported to Seville, managed to escape and went to Bordeaux and Dieppe. It is he who provides [Nicholas] Le Challeux details of the massacre of San Agustin: another named Jehan Mennin, had the same good fortune, and was invited by Forquevaux, French Ambassador to Madrid, to be deposed in the formal trial later against Menendez. (translated by Kathryn Bridwell Briner)]

Soldats, matelots, ouvriers: Le Challeux, charpentier, Nicaise de la Crotte, François Duval, le neveu du maitre d hôtel de la Couronne de fer, à Rouen, Elie Desplanques, Jacques Tauzé, Christophe Lebreton, Drouet, tambour, Jacques Dulac, trompette, un trompette de Montargis, Masselin, cor. Jehan Mennin, Gros, Bellot, Martin, Pierre Rennat, Jacques, Vincent Simon, Michel Gonnor, un basque de Saint-Jean-de-Luz, les domestiques de Beauhaire, d'Ully, du Lys, de Lagrange, etc.¹²

Masselin was taken as a prisoner-of-war, along with the other French musicians and artisans, by the Spanish in the defeat and subsequent massacre of the Huguenots in September of 1565. The musicians and artisans earned a reprieve from death because the Spanish governor, Pedro Menéndez de Avilés, wanted to add the Frenchmen to his chorus and small orchestra at St. Augustine.¹³

The next evidence of the horn in America came from the records of the Moravian settlers in Springplace, Georgia in 1735. The religious refugees brought two trumpets and two hunting horns with them to the settlement, and before the dissolution of the Moravian colony in late 1739, the settlers sold the instruments to John Oglethorpe, governor of Georgia. The Moravians then returned to Pennsylvania.¹⁴ In 1741, an orchestra of

¹² Gafferel, "Deposition of Jean Menin", 145. [Soldiers, sailors, workers: Le Challeux carpenter, Nicaise de la Crotte, François Duval, the nephew of the maitre d'hotel of the Iron Crown in Rouen, Élie Desplanques, Jacques Tauzé, Christophe Lebreton, Drouet, drum, Jacques Dulac trumpet, a trumpet from Montargis, Masselin, horn. Jehan Mennin, Gros, Bellot, Martin, Pierre Rennat, Jacques, Vincent Simon, Michel Gonnor, a Basque from Saint-Jean-de-Luz, the domestic servants of de Beauhaire, d'Ully, du Lys, de Lagrange, etc.. We lost the names of all the other French, who were part of the expedition. (translated by Kathryn Bridwell-Briner)]

¹³ Housewright, 27, 43-44.

¹⁴ Harry H. Hall, "Early Sounds of Moravian Brass Music in America: A Cultural Note from Colonial Georgia," *Brass Quarterly* 7 (Spring 1964), 230.

"stringed instruments, flutes and French horns" took part in the Christmas service at the Moravian settlement of Bethlehem, Pennsylvania.¹⁵

The first indication of the use of the horn among the general population in America was found in a 1736 newspaper from Charleston, South Carolina. John Keen and Henry Makeroth advertised their services as teachers of the horn.¹⁶ Dalrymple, a dry goods dealer in Charleston, South Carolina, listed a horn among his store inventory in the *South-Carolina Gazette* in 1738.¹⁷ And on September 7, 1752, in Upper Marlborough, Maryland, a small orchestra of a "Set of private Gentlemen", most of them members of the Ancient and Honourable Tuesday Club, provided the music for a performance of *The Beggar's Opera*. This performance is of note because barring new evidence to the contrary, this was the first performance by a secular orchestra in early America, as well as the first semi-professional performance of a horn solo. Jonas Green, a local printer and the only known member of the club to have played the horn, was probably the soloist.¹⁸

The horn was used in a variety of ways in the New World through the eighteenth and early nineteenth centuries. Military bands provided employment for many musicians,

¹⁵ Elizabeth Lehman Myers, *A Century of Moravian Sisters: A Record of Christian Community Life*, (New York: Fleming H. Revell, 1918), 195.

¹⁶ *South Carolina Gazette and General Advertiser* (Charleston, South Carolina), 16 October-6 November 1736.

¹⁷ *South Carolina Gazette and General Advertiser* (Charleston, South Carolina), 20 April 1738.

¹⁸ *Maryland Gazette* (Annapolis, Maryland), 27 August 1752; Jeffrey L. Snedeker, "The Horn in Early America," in *Perspectives in Brass Scholarship: Proceedings of the International Historic Brass Symposium, Amherst, 1995* (Bucina: The Historic Brass Society Series, edited by Stewart Carter, no. 2. Stuyvesant, New York: Pendragon Press, 1997), 151-152; John Barry Talley, "Secular Music in Colonial Annapolis: The Tuesday Club, 1745-1756," (Ph.D. diss., Peabody Conservatory of Music, 1983), 11, 13.

among them hornists. Traveling theatre troupes, permanent theatre orchestras, coffee houses and outdoor or pleasure gardens also employed horn players in their ensembles. Itinerant hornists organized and played in subscription and benefit concerts. Some players taught private music lessons as well as composed, arranged, copied, and published music. As in modern times and in contemporary Europe, most musicians in early America supplemented their musical income in some way.

Military troops were an integral part of policing and protecting the colonies in North America and the military band, or band of music, was just one of the military traditions brought to the North American continent from Europe. This band of music differed from the field music of fife and drums most people associate with colonial life.¹⁹ These military groups included wind instruments and followed the European Harmoniemusik tradition of an instrumentation of variable pairs of flutes, oboes, clarinets, bassoons, horns, and later trumpets.²⁰ The horn was a staple instrument of military bands in Europe and America and Americans were familiar with the horn, in part, because of its use in these ensembles at civil and military ceremonies. Familiarity with the horn was also cultivated in the general population by advertisements, letter extracts, and reports published in newspapers.

¹⁹ Simon Vance Anderson, "American Music during the War for Independence, 1775-1783" (Ph.D. diss., University of Michigan, 1965), 76-78.

²⁰ Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago: GIA Publications, Inc., 2005), 158.

French and British regiments, including those with bands, were stationed in America from 1755 on, and it was the interaction of colonial militia and British regulars during the Seven Years' War (1754-1763) that inspired the American groups to adopt the band of music for its own use. Advertisements soliciting musicians for the military appeared frequently in newspapers through the turn of the nineteenth century. In 1758, an advertisement was placed in the *New York Gazette and Weekly Post-Boy* requesting instrumentalists, among them, performers on the "Hautboy, French Horn, Clarinet, or Bassoon," to join the regiment of General Lascell.²¹ In 1781, the following notice, in which horn players were solicited, appeared in a Philadelphia newspaper:

Wanted immediately TWO MEN, who can play the FRENCH HORN well, and would rather serve their country than get drunk upon any liquor whatever, or stay at home SKULKING with SAL and SUE. They will hear of good encouragement by applying at the bar of the coffee house.²²

Newspaper advertisements even offered information about deserters from the military, such as one from 1770, indicating that William Simpson had run away from the 29th Regiment and "plays well on the flute and fife, and plays little on the violin and French horn."²³

Musicians were employed on military and private ships. In 1747, James Farrill, commander of the James Frigate, published the articles of agreement between his

²¹ *New York Gazette and Weekly Post-Boy* (New York, New York), 23 December 1758.

²² *Pennsylvania Evening Post* (Philadelphia, Pennsylvania), 4 May 1871.

²³ *New York Gazette and Weekly Post-Boy* (New York), 10 Sep 1770.

company and his crew in the *Pennsylvania Gazette*. The sailors, or regular crew, received one full share of the profits while the “Frenchhorn [sic] man” received one and one-quarter share, an amount in line with other trained crewmen such as a boatswain, gunner, and carpenter, and just below that of the ship’s doctor and lieutenant.²⁴ An advertisement in the *Boston Gazette* from 1756 solicited “one French Horn Player, two Trumpeters, and one Drummer”.²⁵ In the following year an advertisement, also in the *Boston Gazette*, called for “Persons who can blow a French horn or Trumpet” for the ship Hertford.²⁶

In addition to their military duties, regimental bands gave public concerts while on duty, toured while on leave, and were also called upon to perform for and assist with civilian affairs, concerts, and dances. In 1767, the Royal American Band of Music, or Sixtieth regiment, gave its own benefit concert in New York and in 1773, the Sixty-Fourth Regimental Band, accompanied the first full performance of Handel's *Messiah* in Boston.²⁷ After attending a dinner serenade given by a regimental band of music at the City Tavern in Philadelphia on the 4th of July 1778, William Ellery wrote the following:

The glorious fourth of July I celebrated in the City Tavern with Brother Delegates of Congress and a number of other gentlemen, ammounting [sic] in the whole to about 80. . . . As soon as Dinner began, the Musick

²⁴ *The Pennsylvania Gazette* (Philadelphia, Pennsylvania), 30 November 1747.

²⁵ *Boston Gazette* (Boston, Massachusetts), passim October 1756.

²⁶ *Boston Gazette* (Boston, Massachusetts), 3 Jan 1757.

²⁷ Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago: GIA Publications, Inc., 2005), 16.

consisting of Clarinets, Hautboys, French horns, Violins, and Bass Viols, opened and continued, making proper pause, until it was finished.²⁸

Hornists were singled out in advertisements for these regimental band concerts as special accompaniment instrumentalists or as featured duet soloists. In 1770 in New York, a Liberty Pole was "raised without any accident while the French horns played God Save the King."²⁹ A concert bill of the Massachusetts Band of Musick, formerly the band of the Sixty-Fourth Regiment, in 1783 listed "Overtures, Symphonies, Harmony & Military Musick, Solos, duets on the horns, and some favourite songs by the band."³⁰ The horns of a band of musick were deemed "inimitable" during a performance of the song "Nancy Dawson" on a Sunday morning in May 1769.³¹

Until the War of 1812, the general military bands of the United States followed the harmoniemusik tradition while the bands associated with towns and their militias increased the instrumentation of their groups to that of a concert band with a full complement of woodwind and brass instruments. The War of 1812 brought the two traditions into close proximity because the military called up units of militia for active duty and the American military was heavily influenced by the innovation of the militia

²⁸ "Diary of the Honourable William Ellery of Rhode Island," *Pennsylvania Magazine of History and Biography* 11 (1888); quoted in Raoul Camus, *Military Music of the American Revolution* (Chapel Hill, North Carolina: University of North Carolina Press, 1976), 138.

²⁹ *New York Journal* (New York, New York), 8 Feb 1770; *New York Mercury* (New York, New York), 12 Feb 1770.

³⁰ *Salem Gazette* (Salem, Massachusetts), 16 January 1783.

³¹ *Boston Evening-Post* (Boston, Massachusetts), 17 July 1769; *Columbian Centinel* (Boston, Massachusetts), 10 July 1769.

bands. As a result of this interaction, military bands were enlarged from that of a harmoniemusik ensemble to a full concert band. This tradition, which utilized the horn, continued until 1830 when brass bands became popular. Horn players were employed by and volunteered for the brass bands of the American military and militia.³²

Hornists in the military bands were not confined to music activities of a military nature. Members of these bands were invited to play in civilian concerts in the cities in which they were stationed. In 1771, members of the 64th Regiment assisted both Morgan and Josiah Flagg in their individual public concerts, both of which featured wind groups.³³ Towns were host to many small groups, particularly Harmoniemusik ensembles, which were active in America throughout the time surveyed in this document.³⁴ Although the military bands played some popular music, the majority of their performance time was spent on military-specific music and ceremonial music. The civilian groups performed a variety of martial music interspersed with traditional Harmoniemusik compositions and arrangements, such as serenades, operatic suites, and Parthien; this is particularly true in the Moravian communities in North America.³⁵

³² Raoul F. Camus, "The Military Band in the U.S. Army Prior to 1834" (Thesis, New York University, 1969), 464.

³³ *Massachusetts Spy* (Boston, Massachusetts), 9 May 1771; *Boston News-Letter* (Boston, Massachusetts), 16 May 1771; *Massachusetts Spy* (Boston, Massachusetts), 13 May 1771; *Boston Evening-Post* (Boston, Massachusetts), 13 May 1771.

³⁴ See Chapter 4 for details about specific repertoire and Appendix C for details of performances.

³⁵ See Appendix D for details of performances in the Moravian community of Nazareth, Pennsylvania..

Concerts were presented in a variety of venues such as public rooms, village squares, outdoor or pleasure gardens, coffee houses, and theatres.

Instruments associated with the military, including the horn, trumpet, and drums, were featured at civilian concerts in an effort to attract larger crowds. A concert in Boston in 1810 featured a composition that called for an accompaniment of horns, trumpets, cymbals, kettle drums, and even cannon.³⁶ Military instruments were used in a concert given by Gottlieb Graupner at the Washington Gardens in Boston on August 27, 1816.³⁷

Stores that sold music equipment supplied necessary items for military bands and musicians.³⁸ Available accoutrements included music, music treatises and tutors, instruments, repair services, and supplies; supplies included mutes, cases, reeds, mouthpieces, and even uniforms. James Rivington, a music publisher and merchant in New York, sold a variety of musical items through the War for Independence until his death in 1782. In 1778, he offered for sale "an excellent pair of Concert Horns, Two Bassoons, and Two Clarinets."³⁹ John Cole, of Baltimore, advertised in 1823 that he had "imported from France via New York . . . Bugles and Hunting Horns, . . . Concert Horns; Military Bands, furnished with warranted instruments, at short notice."⁴⁰

³⁶ *Boston Gazette* (Massachusetts), 7 & 11 June 1810; *New-England Palladium* (Boston, Massachusetts), 8 June 1810. Battle compositions were extremely popular at this time and often featured martial instruments. See Chapter 4 Repertoire for more details about battle compositions.

³⁷ *Boston Daily Advertiser* (Boston, Massachusetts), 26 & 27 August 1816.

³⁸ See Chapter Three for a discussion of the equipment available to the hornist in America.

³⁹ *The Royal Gazette* (New York, New York), 28 Oct 1778; *Rivington's New York Gazette* (New York, New York), 28 October 1778.

⁴⁰ *Baltimore Patriot* (Baltimore, Maryland) 22, 25, & 25 October 1823.

Horn players found ample opportunities not only in the military, but also in the theatre in America. Work in the orchestra pit often provided the hornist with a somewhat regular source of income. Theatre musicians in major cities were active as musicians and teachers outside of the pit. Theatres were in operation in most major American cities and music was included in their productions. Touring and local musicians gave benefit and public concerts that were held in the theatrical venues with the assistance of the orchestra-in-residence. Some theatre troupes, including the musicians of the group, traveled an annual circuit of cities and towns in order to broaden their income base and often times to escape the heat and disease of big cities prevalent during the summer season.

Theatre records from this era, including information such as personnel and wages, were found in surviving personal documents of theatre/troupe managers. William Dunlap took over the management of The Old American Company, a traveling group of actors and musicians, in 1796. Dunlap noted in his *History of the American Theatre* that the expenses for that season included ten dollars a week for each of the fourteen musicians in the orchestra.⁴¹ The musicians were expected to pay their own travel expenses including room and board with their weekly salary; a weekly salary paid only during weeks the group actively performed.⁴² Dunlap also reported the instrumentation of the traveling

⁴¹ William Dunlap, *A History of the American Theatre* (New York: J. & J. Harper, 1832), 248; quoted in Julian Mates, *The American Musical Stage before 1800*. (New Brunswick, New Jersey, Rutgers University Press, 1962), 76-77.

⁴² Mates, *American Musical Stage*, 87-88.

troupe's orchestra in the expenses for 1798-99 in his diary; this orchestra included two first violins, two second violins, two clarinets, one bassoon, two horns, one viola, two cellos, and one double bass.⁴³ Based on available newspaper advertisements, as indicated in Appendix B, and from information provided by Dunlap in his diary, it is possible to determine that the 2 horn players in the orchestra in 1798 were Victor Pelissier and Louis Dupuy.⁴⁴

Many hornists in early America supplemented their incomes as performers with money raised by composing, copying, or publishing music. Victor Pelissier, principal horn of the Old American Company mentioned above and touted by Norman Schweikert as "America's first professional hornist", was also an arranger/composer for the troupe and as such, earned an extra five dollars a week in addition to his base salary of ten dollars as a performer.⁴⁵ Samuel Wetherbee, a horn player in Boston,⁴⁶ was a music

⁴³ William Dunlap, *Diary of William Dunlap*, ed. Dorothy C. Barck. (New York: Benjamin Blom, 1930. Reprinted in 1 volume, 1969), 268-269.

⁴⁴ Dunlap, *History*, 248-249; quoted in Mates, *American Musical Stage*, 90.

⁴⁵ Norman C. Schweikert, "Victor Pelissier: America's First Important Professional Hornist," *The Horn Call: Journal of the International Horn Society* I, No. 1 (Feb 1976): 15-18; Dunlap, *Diary*, 274. Dunlap noted in this entry for 3 June 1798 that "Pelissier & Dupuy call'd on me, the last wished & I promised his present situation in ye Orchestra, the former proposes an augmentation of salary from 15 (the present) to 18. I did not agree to it."

⁴⁶ Charles C. Perkins and John S. Dwight, *History of the Handel and Haydn Society of Boston, Massachusetts* (Boston: n.p., 1883-93. Reprint, New York: Da Capo Press, 1977), 50n4.

publisher and engraver.⁴⁷ Gaetano Carusi and his sons were composers, arrangers, music publishers, band leaders, and music store owners.⁴⁸

Traveling musicians, with troupes and others individually, joined forces with local musicians in order to present concerts. Louis Dupuy, second horn of the Old American Company, was featured in a Fourth of July concert organized by Monsieur Delacroix at Vauxhall Garden in New York in 1797.⁴⁹ While on tour with the Old American Company in 1796, Pelissier and Dupuy were featured in the "La Chasse" Symphony of Karl Stamitz on a concert given for the benefit of Relain in Hartford, Connecticut.⁵⁰ In 1828, Sigismond Proechel, a hornist trained at *Le Conservatoire National de Musique et Déclamation* (Paris Conservatoire), played a solo in the French Opera Company of New Orleans' concert in Boston, Massachusetts, during their regional tour.⁵¹

Hornists participated not only in the ensembles of the theatres, but also as members of ensembles that performed in pleasure gardens. Pleasure, or outdoor, gardens consisted of areas open to the public and often featured items such as concession/coffee

⁴⁷ Johnson, *Musical Interludes*, 260.

⁴⁸ *Daily National Intelligencer* (Washington, D.C.), 25 & 28 September, passim October 1820.

⁴⁹ *The Diary or Loudon's Register* (New York, New York), 4 July 1797; Oscar Sonneck, *Early Concert Life in America* (Leipzig: Breitkopf & Härtel, 1907. Reprint, New York: Musurgia, 1949), 212.

⁵⁰ *Connecticut Courant* (Hartford, Connecticut), 8 August 1796; Sonneck, *Early Concert Life*, 323. The "La Chasse" Symphony will be discussed further in Chapter 4 Repertoire.

⁵¹ Birchard Coar, *A Critical Study of the Nineteenth Century Horn Virtuosi in France* (DeKalb, IL: by the author, 1952), 160; H. Earle Johnson, *Musical Interludes in Boston, 1795-1830* (New York: Columbia University Press, 1943. Reprint, New York: AMS Press, 1967), 197. Proechel was listed as the recipient of the second prize in the horn class of virtuoso Dauprat at the *Conservatoire national supérieur de musique* in Paris in 1826.

houses, bandstands, lakes, zoos, and other entertainments. Promenade evenings with fireworks and music were featured by the gardens. In 1797, a small orchestra, including hornists Philip Muck and J.C. Homman, was employed to play music for the summer season at the Pennsylvania Tea Garden in Philadelphia.⁵² In 1816, a concert at Vauxhall, Washington Gardens, in Boston featured a "Grand Military Overture, with Kettle Drums, Trumpets, Horns, &c." and a "Grand March, with Drums, Trumpets, Horns, &c."⁵³ William Niblo engaged hornists August Aupick and William Nidds for the orchestra that played at his outdoor garden during the summer of 1837.⁵⁴

Horn players were featured artists at these evening concerts as well. In an outdoor concert at the Columbia Garden in New York in 1798, Libeschisky played a solo "between the different pieces."⁵⁵ Aupick played a "favorite fantasia" at Mrs. Watson's concert at Niblo's garden in 1837.⁵⁶

Museums, hotels, and coffee houses were also hosts to musical entertainments in which the horn was featured. Bowen's Columbian Museum in Boston was one such place. In 1798, Rosier played a concerto at a museum benefit for Mrs. Graupner.⁵⁷ "Grand arietta from L'Amant Statue [Nicolas-Marie d'Alayrac], arranged for two

⁵² Sonneck, *Early Concert Life*, 101-102.

⁵³ *Boston Daily Advertiser* (Boston, Massachusetts), 26 & 27 August 1816.

⁵⁴ *Spirit of the Times* (New York, New York), 24 June 1837.

⁵⁵ *New York Gazette and General Advertiser* (New York, New York), 19 June 1798.

⁵⁶ *Spirit of the Times* (New York, New York), 12 August 1837.

⁵⁷ *Massachusetts Mercury* (Boston, Massachusetts), 7 & 13 March 1798; Sonneck, *Early Concert Life*, 306.

clarinets, two French horns and two bassoons” was programmed on a concert that took place at the assembly room of Oeller’s Hotel in Philadelphia in 1799.⁵⁸ In June of 1810, a group provided harmony music from the balcony for an evening at the Exchange Coffee House in Boston.⁵⁹

Some of the concerts at these venues, with which horn players assisted, benefitted a charity or person in need. One such concert was the 1819 "Concert for the Benefit of the Deaf and Dumb and Orphan's Asylum Institutions" in New York in which Francis Rothermill [Rothermel] performed the obbligato horn part to the song "No more by sorrow chas'd." ⁶⁰ In 1834, John Marek assisted in a concert in Troy, New York, to benefit Kartowski, a Polish deportee from the failed Kosciusko uprising in Poland.⁶¹

Music societies provided ample opportunities in which both professional and amateur hornists could participate. Outside of the theatre, these societies formed the first standing orchestras in America. Records from these societies listed instrumentation, personnel, and wages. Adolph Schmitz was a member of the orchestra of the Musical Fund Society in Philadelphia.⁶² Niebuhr and Samuel Wetherbee were listed in society documents as first and second horns, respectively, in the 1817 orchestra of the Handel

⁵⁸ *Bache's Aurora* (Philadelphia, Pennsylvania), 19 February 1799; Sonneck, *Early Concert Life*, 149.

⁵⁹ *Independent Chronicle and the Universal Advertiser* (Boston, Massachusetts), 28 June 1810.

⁶⁰ *New York Columbian* (New York, New York), 20 April 1819.

⁶¹ Alexander Janta, *Early XIX Century American Polish Music* (New York: The Polish Review, [1965?]), 32-34

⁶² Charles Homann, *Charles Hommann: Surviving Orchestral Music*, Music of the United States of America, Volume 17. Edited by Joanne Eggert Swenson-Eldridge. (Middleton, Wisconsin: A-R Editions, Inc., 2007), lxxv.

and Haydn Society of Boston.⁶³ In addition to his position at the Handel and Haydn Society, Niebuhr was also a member of the orchestras of the Boston Theatre, Federal Theatre, and the Philoharmonic Society as well as a former member of the orchestra of Hanover Square in London.⁶⁴ The St. Cecilia Society, a very active group in Charleston, South Carolina, presented concerts and provided music for special occasions during the last quarter of the eighteenth century. In March of 1773, Josiah Quincy wrote about two of these affairs in his diary. Of the event on the 3rd, Quincy wrote, “The musick was good. The two bass-violis and French horns were grand . . .”⁶⁵ and after a celebration for St. Patrick’s feast day, Quincy recounted that after dinner the guests heard “six French horns in concert— most surpassing musick! Two solos on the French horn by one who is said to blow the finest in the world: he has fifty guineas for the season from the St. Cecilia Society.”⁶⁶ In 1825, Boston's Apollo Society assisted Lorenzo Papanti, a horn

⁶³ Charles C. Perkins and John S. Dwight, *History of the Handel and Haydn Society of Boston, Massachusetts* (Boston: 1883-93. Reprint, New York: Da Capo Press, 1977), 50 n.4.

⁶⁴ H. Earle Johnson, *Musical Interludes in Boston, 1795-1830* (New York: Columbia University Press, 1943. Reprint, New York: AMS Press, 1967), 168, 202-203; Charles C. Perkins and John S. Dwight, *History of the Handel and Haydn Society of Boston, Massachusetts* (Boston: 1883-93. Reprint, New York: Da Capo Press, 1977), 46 n.2.

⁶⁵ Josiah Quincy, *Memoir of the Life of Josiah Quincy, Jun., of Massachusetts* (Boston: Cummings, Hilliard, & Co., 1825), 441-442; quoted in Nicholas Michael Butler, *Votaries of Apollo: The St. Cecilia Society and the Patronage of Concert Music in Charleston, South Carolina, 1766-1820* (Columbia, South Carolina: University of South Carolina Press, 2007), 48-49.

⁶⁶ Quincy, *Memoir*, 451; quoted in Butler, *Votaries*, 99-100. The soloist may have been either Mr. Stotherd or Mr. Humphreys, both of who were able hornists, and in residence in Charleston at the time of this event.

player and dancing master from Italy and later first horn player at the Tremont Theatre in Boston, in two concerts.⁶⁷

The horn was not quite as popular a domestic instrument as were pianos, flutes, and violins. However, domestic servants, indentured servants, and slaves who could play the horn were in demand in early America. Private horn lessons were offered for servants as early as 1736.⁶⁸ Of particular note is an excerpt from a letter written in 1769 by Sir John Wentworth, governor of New Hampshire, to a relative in England that shows the enthusiasm with which Wentworth approached the acquisition of such trained employees:

The servants (I brought out of England) are married and well provided for that I want two good men as footmen. As you have connections abroad will you give me leave to ask your assistance to send me two that can play well on a French horn also if they can, or one of them play on a violin; and will also serve me five years faithfully in my family. I will besides the wages you recommend, at the expiration of their time, give them each one hundred acres of good land in a settled country, and give them some little Government place of profit as they may be capable of. If you should meet with one or two of such men, Mr. Inman, my tailor, will clothe them in my livery; and the mast ship or any other ship to this port will bring them out to me. It is not of any consideration to me what country or religion. If they are good, well tempered, honest capable men. I will do more for them than they can ever expect in Europe. Neither is it essential that their musical execution should be of first rate, as we are not great Connoisseurs in that way.⁶⁹

⁶⁷ *Boston Commercial Gazette* (Boston, Massachusetts), 14 Feb 1825; *Salem Gazette* (Salem, Massachusetts), 3 May 1825; *Essex Register* (Salem, Massachusetts), 5 May 1825.

⁶⁸ *South Carolina Gazette and General Advertiser* (Charleston, South Carolina), 16 October-6 November 1736.

⁶⁹ John Wentworth, *John Wentworth Letter Book MSS*, 3 vol. in 1, New Hampshire Historical Society, John Wentworth to Paul Wentworth, September 17, 1769, III, 276; quoted in Louis Pichierri, *Music in New Hampshire, 1623-1800* (New York: Columbia University Press, 1960), 56-57.

Nine years later, Thomas Jefferson also expressed an interest in hiring domestic servants who could play musical instruments. Jefferson wrote:

The bounds of an American fortune will not admit the indulgence of a domestic band of musicians, yet I have thought that a passion for music might be reconciled with that economy which we are obliged to observe. I retain, for instance, among any domestic servants a gardner [sic], a weaver, a cabinet-maker and a stone-cutter, to which, I would add a vigneron. In a country where like yours, music is cultivated and practiced by every class of men, I suppose there might be found persons of these trades who could perform on the French horn, clarionet, or hautboy, and bassoon, without enlarging his domestic expenses. A certainty of employment for a half dozen years, and at the end of that time, to find them, if they chose, a conveyance to their own country, might induce them to come here on reasonable wages. Without meaning to give you trouble, perhaps it might be practicable for you—to find out such men disposed to come to America. Sobriety and good nature would be desirable parts of their characters.⁷⁰

In 1773, a person advertised in a Philadelphia newspaper looking for a “servant, that cam [sic] blow the French Horn well, to live with a Gentleman in the country”⁷¹ and in that same year in Williamsburg, Virginia, a notice was posted soliciting a travel companion for Cuthbert Hubbard noting that “if he can play French horn it will be more agreeable.”⁷² The manager of the Hay Market in Williamsburg, Virginia, posted an advertisement in October of 1806 in which he announced the services of Frederick

⁷⁰ Thomas Jefferson, *The Portable Thomas Jefferson*, ed. Merrill D. Peterson (New York: Penguin Books, 1977), 360.

⁷¹ *Pennsylvania Gazette* (Philadelphia, Pennsylvania), 20 January 1773; *Pennsylvania Journal* (Philadelphia, Pennsylvania), 20 & 27 January 1773.

⁷² *Virginia Gazette* (Williamsburg, Virginia), 11 March 1773; quoted in John W. Molnar, “Art Music in Colonial Virginia,” in *Art and Music in the South: Institute of Southern Culture Lectures at Longwood College, 1960*, ed. Francis B. Simkins, 63-108. (Roanoke, Virginia: The Stone Printing and Manufacturing Co., 1961), 81.

August Schwicker, an “indentured servant with fourteen months to serve” who was a piano tuner and a teacher of multiple instruments, among them, horn.⁷³

The ability to play an instrument, including the horn, was used as a descriptor in advertisements for the sale of slaves as well as in notices of runaway or escaped slaves. In 1751, “a very likely healthy Negro Man,” listed for sale in the *Boston Evening Post*, was described by the phrase “can blow a French Horn and Trumpet.” In 1767, a man in Williamsburg, Virginia, could play the horn and his purchase price included the horn.⁷⁴ In 1772, a man named Charles was identified in the newspaper as a runaway slave who “was most of last war a French-Horn man on board the Deal Castle.”⁷⁵ Fifty dollars was offered as a reward in 1796 for the return of Joseph Atkinson, a man who could “play well on the French Horn . . . and is well known in and about Charleston.”⁷⁶

Amateur musicians played the horn in early America. Labat, listed as amateur in the program, performed a solo piece on a concert in Charleston in 1816. In 1833, Ames played the horn in the second concert of the Amateur Society of Boston.⁷⁷ Ambroise Marie François Joseph Palisot de Beauvois, a botanist, amateur musician, and French nobleman who could not return to France after the Revolution, made a living by playing

⁷³ *Virginia Gazette* (Williamsburg, Virginia), 1 October 1806; quoted in Albert Stoutamire, *Music of the Old South: Colony to Confederacy*. (Rutherford: Fairleigh Dickinson University Press, 1972), 99.

⁷⁴ *Virginia Gazette* (Williamsburg, Virginia), 23 & 30 July, 6 August 1767.

⁷⁵ *South Carolina Gazette and Country Journal* (Charleston, South Carolina), passim January-February 1773.

⁷⁶ *City Gazette and Daily Advertiser* (Charleston, South Carolina), 6 & 14 June 1796.

⁷⁷ *The Liberator* (Boston, Massachusetts), 27 April 1833.

the horn in circuses and theatres in Baltimore before finally returning home to France in 1798.⁷⁸

As previously stated, hornists sometimes supplemented their income in various ways; this included teaching music. Musicians who taught privately did not generally specialize in one instrument during the time frame examined. John Schneider,⁷⁹ friend of Francis Hopkinson, taught both the horn and violin in Philadelphia in 1764.⁸⁰ In 1774, Lewis Vidal, self-described as "first player on the French horn in the Court of Portugal," offered musical instruction for voice and instruments in Charleston, South Carolina.⁸¹ Christian Koon, "Trumpet-Major, 4th Regt. of L.D.", offered horn and trumpet lessons in 1780.⁸²

Musicians advertised their intention to start a school for the study of music if interest was deemed acceptable. John Hiwell, former Music Inspector of the Continental Army, proposed opening a music school in Savannah, Georgia, where he would teach

⁷⁸ Charles Coleman Sellers, *Mr. Peale's Museum: Charles Willson Peale and the First Popular Museum of Natural Science and Art* (New York: W.W. Norton and Co., 1980), 83.

⁷⁹ John Schneider committed suicide in 1771. "Annapolis. Octo. 31. On Saturday the 19th instant, about 2 o'clock in the morning, John Schneider, a musician and inhabitant of this city, cut his throat through the windpipe after which he got out of bed and was found lying on the floor; his groans waked the family, and tho' a surgeon was immediately sent for, and every possible assistance given, by sewing up the wound, &c. he died on Saturday evening last. 'Tis said he had frequently been disordered in his mind, a jury of inquest were summoned to view the body, brought in their verdict—LUNACY." *Boston Evening Post* (Boston, Massachusetts), 25 Nov 1771.

⁸⁰ *Pennsylvania Gazette* (Philadelphia, Pennsylvania), 30 August 1764.

⁸¹ *South Carolina and American General Gazette* (Charleston, South Carolina), passim September-October 1774; *South Carolina Gazette and General Advertiser* (Charleston, South Carolina), 11, 18, & 25 October 1774.

⁸² *Connecticut Gazette* (New London, Connecticut), passim February-March 1780.

"the Clarinet, German flute, Hautboy, French horn, Concert fife, Bassoon, Tenoroon, Guitar, &c." in 1785.⁸³ Hiwell directed a full band, gave regular concerts, and educated the musicians who were later employed by entertainment venues in the area.⁸⁴ John Marek announced his intention to open a school in 1833. He informed the town of Fayetteville, North Carolina that "the following instruments will be taught—viz. The Violin, Guitar, Piano, Violencello [sic], French Horn, Flute and Clarionette."⁸⁵

Music societies operated academies of music in major cities. The societies used the academies to train young musicians to fill the needs of their organizations. F.W. Cortez, private teacher at the Academy of Music in Philadelphia and member of the Musical Fund Society, taught two flute students, two oboe students, four clarinet students, one bassoon student, three horn students, and one trumpet student in 1828.⁸⁶

University training was not readily available for the hornist in early America. Performance prizes, determined through a solo competition, were awarded to the hornists at the end of the school year in 1829 at Mount Saint Mary's College in Emmittsville, Maryland. James Melme and Joseph Forne were awarded first and second prize,

⁸³ *Savannah Gazette* (Savannah, Georgia), 10 February 1785; quoted in Adelaide Wilson, *Historic and Picturesque Savannah* (Boston: Photogravure Company, 1889), 71.

⁸⁴ Ronald L. Byrnside, *Music in Eighteenth-Century Georgia* (Athens, Georgia: University of Georgia Press, 1997), 36.

⁸⁵ *The Fayetteville Observer* (Fayetteville, North Carolina), 23 April 1833 (NCUN).

⁸⁶ Homann, *Charles Hommann*, lxiv n.214.

respectively. Awards were also given for piano, flute, clarinet, and voice.⁸⁷ William Robyn, a German musician, taught horn and other instruments at St. Louis University from 1838 to 1853.⁸⁸

A number of the hornists who journeyed to America came from distinguished schools in Europe. William M. Daniell, a musician who lived in New York, Virginia, and Wisconsin, was possibly the first horn student at the Royal Academy of Music in London in the 1820s.⁸⁹ Proechel, hornist of the New Orleans French Opera, attended *Le Conservatoire National de Musique et Déclamation* (Paris Conservatoire) and won the second prize of Dauprat's horn class in 1826 before emigrating to New Orleans.⁹⁰ Monsieur Michault was a violinist, hornist, and composer active in Paris before coming to America. His son Jean-Emmanuel, with whom he played duets while on tour in the United States, went on to attend the *Le Conservatoire National de Musique et Déclamation* (Paris Conservatoire) where he won the third prize for Domnich's horn class in 1811 and tied for second prize in 1812.⁹¹

America received an influx of French refugees in the late 1780s and throughout the 1790s due to the French revolution and the slave uprisings on the islands of the

⁸⁷ "Of Geography," *United States Catholic Miscellany* (1822-1835) 9, no. 3 (Jul 18, 1829): 23-23. <http://search.proquest.com/docview/126343466?accountid=14604>.

⁸⁸ Ernst C. Krohn, *Missouri Music* (New York: Da Capo Press, 1971), 260.

⁸⁹ John Humphries, "William M. Daniell," Unpublished Paper, 2011.

⁹⁰ Coar, *Critical Study*, 160.

⁹¹ Coar, *Critical Study*, 160; H. Earle Johnson, *Musical Interludes in Boston, 1795-1830* (New York: Columbia University Press, 1943. Reprint, New York: AMS Press, 1967), 159.

French Caribbean, most notably Sainte-Domingue (now Haiti). A similar exodus of Polish refugees to America occurred following the failed Kosciusko uprising in Europe in 1830. Some of the Polish refugees came to the United States voluntarily; others, mostly soldiers from aristocratic families, were prisoners-of-war deported to America by order of the Austrian emperor in 1834. A wave of German emigrants to America began about 1825.

Until the second half of the twentieth-century, brass instruments were played by male performers, and women were steered towards those instruments deemed more genteel, instruments such as the piano, violin, and guitar. Beate Pokorny and Mrs. Charles, both active in Europe, are often cited as the lone examples of female horn players before the twentieth century.⁹² In 1798, Mrs. Rosier, a singer, joined her hornist husband in a trio with F.C. "Father" Shaffer, clarinetist, in Boston, Massachusetts.⁹³ Miss Katharina Maria Saxon performed with her family in the United States. The following advertisement appeared in the *Daily National Intelligencer* in September of 1837:

. . .the ASTONISHING PERFORMANCES of the SAXON FAMILY alone are worthy of the most liberal patronage—especially the skill and science of MISS KATHARINA MARIA SAXON on the FRENCH HORN and VIOLIN, which cannot fail to delight and astonish the audience.⁹⁴

⁹² Morley-Pegge, *French Horn*, 85, 172.

⁹³ *Columbian Centinel* (Boston, Massachusetts), 21, 28, & 31 March 1798; *Massachusetts Mercury* (Boston, Massachusetts), 30 March 1798; Sonneck, *Early Concert-Life*, 306.

⁹⁴ *The Globe* (Washington, D.C.), 15 September 1837; *Daily National Intelligencer* (Washington, D.C.), 15 & 16 September 1837.

This was the Saxon family's first appearance in concert in Washington, D.C. No other performances have come to light and reviews of Miss Saxon's performance have yet to be found.

In summary, just like their contemporaries on the Continent, American hornists worked in the military and in the theatres. Horn players toured and played concerts in conjunction with local musicians. Hornists often supplemented their performance income with other endeavors, such as writing music, composing music, and teaching music. Examination of the information gathered in Appendices B and C shows, contrary to traditional horn scholarship, hornists were active and present in the New World from the earliest days of colonial society.

CHAPTER III

EQUIPMENT

Stores that carried musical instruments and related items, along with other trade, flourished in major cities and towns of early America. Amateur and professional hornists could buy items such as horns, mouthpieces, cases, sheet music, and tutors. Most of these items were imported to America but in a few instances the items were domestically made.

For the purpose of this paper, it is necessary to understand the kinds of horns available to the public in early America. In order to do so, one must look briefly at the horn in Europe.⁹⁵ Authors described small hunting horns in documents as early as the twelfth century.⁹⁶ These horns were typically small, straight or slightly-curved animal horn-like instruments capable of only one or two tones. In 1573, Jacques du Fouilloux included a picture of hunters with small single-coiled horns in his treatise on the hunt.⁹⁷ Michael Praetorius recorded the first true single-looped horns in "true-to-scale diagrams"

⁹⁵ For a complete history of the horn please refer to Bernhard Brüche and Kurt Janetzky, *The Horn* (Portland, Oregon: Amadeus Press, 1988) and Horace Fitzpatrick, *The Horn and Horn-Playing, and the Austro-Bohemian Tradition from 1680-1830* (New York: Oxford University Press, 1970).

⁹⁶ Bernhard Brüche and Kurt Janetzky, *The Horn* (Portland, Oregon: Amadeus Press, 1988), 24.

⁹⁷ *Ibid.*, 24.

in 1620.⁹⁸ After this time, the hunting horn, *trompe de chasse*, or *parforcehorn* developed into an instrument capable of producing multiple pitches due to the additional length of lower pitched instruments, thus giving rise to the development of the horn as an instrument used not just in hunt settings but in those of a purely musical nature.

The instrument of most concern in this study is the horn, although the hunting horn is also of note because of the close relationship, evolution, popularity, and availability of the two instruments in America. The horn, also called natural horn, hand horn, French horn, concert horn, French concert horn, *waldhorn*, *cor d'orchestre*, *cor solo*, and Inventionshorn, is a looped, conical instrument with a funnel shaped mouthpiece played without valves but made fully chromatic by use of the right hand in the bell. The horn might be fixed in length, and therefore, fixed in pitch, or the horn could be made with crooks (tubing) which were then inserted into the horn to change the key.

The concert horn evolved from the hunting horn used in the Paris court. Count Franz Anton von Sporck (1662-1738) of Bohemia visited Paris and became enthralled by the music produced by the trompes de chasse as single horns played in the hunt, as hunting horns together outdoors , and as horns played in the opera orchestra. He consequently sent two of his huntsmen to Paris for training on the horn. Hornists were then utilized by Count von Sporck in his hunts and his own personal orchestra in Bohemia.⁹⁹ His efforts spurred the evolution of the horn as a musical instrument outside

⁹⁸ Ibid., 25.

⁹⁹ Bröchle and Janetzky, *The Horn*, 36-38.

of France and the horn was added to many Austro-Bohemian orchestras beginning around 1700.¹⁰⁰ By 1750, a pair of horns was part of the standard instrumentation of orchestras throughout much of Europe.¹⁰¹ Composers wrote solo literature for the horn as early as 1700; however, solos for the horn were not widespread until the 1760s.¹⁰² The middle of the eighteenth century also marks the beginning of the era of the virtuoso hornist in Europe.

The development of the horn and its subsequent addition to the orchestra resulted in the horn's general use in Europe by 1750. The information collected for this document and organized in the appendices shows that the first appearances of the horn in America were relatively contemporary with the horn's use in Europe and that the kinds of horns available in the colonies were similar to those available in Europe.¹⁰³ From 1750 to 1805, hunting horns were available to the American public.¹⁰⁴ Merchants began carrying fixed-pitch horns in the early 1760s and horns with crooks in the late 1760s. The length of the horn or crook determined the pitch of the instrument. Horns with crooks were available in a variety of keys as the number of different crooks determined the number of keys; fixed-

¹⁰⁰ Ibid., 39-40.

¹⁰¹ Bröchle and Janetzky, *The Horn*, 40.

¹⁰² John Humphries, *The Early Horn: a Practical Guide*, Cambridge Handbooks to the Historical Performance of Music (New York: Cambridge University Press, 2000), 11-12.

¹⁰³ See Appendix E for a full listing of horn-related music paraphernalia up to 1840.

¹⁰⁴ After 1805, there seems to have been a shift in terminology. The instrument itself was probably still available but the term hunting horn is used less frequently. The terms Bugle horn, military bugle, and horseman's bugle or trumpet begin to appear in advertisements. This is probably due to the rise in popularity of martial music in general, and specifically, battle music; battle music will be discussed in Chapter 4: Repertoire.

pitch horns came in a variety of keys, with the key of E being the most common. Horns were usually constructed and sold in pairs so that the lengths and bores, and thus the pitch center, would be relatively the same for the pair; horns built separately and matched as a pair later might be radically different in pitch based on construction methods and local conception of pitch.

The information about the types of horns available in early America came from newspaper advertisements, horn playing charts from tutors, and extant instruments. The classification of horns as listed for sale in newspaper advertisements is problematic due to the interchangeable use of the terms hunting horn and French horn until 1770.

Large urban centers of early America had businesses that sold musical supplies; these businesses included dry goods stores, stationery stores, book shops, music stores, jewelry and watchmaker shops, comb and umbrella shops, equestrian shops, metalwork shops, auction houses, and even the private residences of music teachers. Merchants generally listed an item, or items, for sale, without the following information: pitch (including crooks and shanks¹⁰⁵), price, place of origin, material of construction, maker, or ancillary equipment included in the sale with the instrument. Two advertisements, both in Charleston, South Carolina, newspapers from 1769, provide the first answers to some of these questions. In February, dry-goodsers Webb and Doughty offered "French Horns

¹⁰⁵ Sybil Marcuse describes a crook as "a detachable piece of tubing applied to a brass instrument in order to change its pitch, introduced ca. 1718" and a shank as a "piece of straight tubing inserted between mouthpiece and body of brass instrument to lower its pitch slightly. Also called a tuning bit." Sybil Marcuse, *Musical Instruments: A Comprehensive Dictionary* (Garden City, New York: Doubleday and Company, 1964), 133 & 470. It is also possible that the term complete also indicated that the horn in question came with a case in which to store the parts of the horn.

upon the key E" for sale; these would have been fixed-pitch horns.¹⁰⁶ Alexander Gillon, also a dry goods merchant, listed "the best French horns at 16 l. [pounds] the pair" for sale in March.¹⁰⁷

Further documentation of the pitch of horns is rare due to the increased availability and use of horns with crooks after 1770. Crooks were inserted into the horn by the musician in order to change the length of the horn to fit the required key of a particular musical composition. This innovation freed the hornist from the burden of carrying multiple fixed-pitch horns with him to performances. The hornist could then take one corpus, or body, of the horn with the miscellaneous crooks necessary to perform.¹⁰⁸ Webb and Doughty of Charleston offered "French horns compleat [sic]" for sale in November of 1768.¹⁰⁹ The term "compleat", or complete, indicates that the horn in question contained a full complement of crooks and shanks. However, exactly what items came with horns listed for sale cannot be determined.

The most common keys for horn solos of the time were G, F, E, E-flat, and D. Keys for orchestral works ranged from A-flat basso to C alto. In 1819, the Klemm and Brother music store in Philadelphia advertised that their horns came with "4 to 8 pair of Crooks".¹¹⁰ The following year, Cushing and Appleton of Salem, Massachusetts, offered

¹⁰⁶ *South Carolina Gazette and Country Journal* (Charleston, South Carolina), 7 & 14 February 1769.

¹⁰⁷ *South Carolina and American General Gazette* (Charleston, South Carolina), passim March-April 1769.

¹⁰⁹ *South Carolina Gazette and Country Journal* (Charleston, South Carolina), passim November-December 1768(PACAN); *South Carolina and General Advertiser* (Charleston, South Carolina), passim November-December 1768.

¹¹⁰ *Poulson's American Daily Advertiser* (Philadelphia, Pennsylvania), 18 October 1819.

"at a very reasonable price, a Concert French Horn, with crooks for every key."¹¹¹ Shanks (short, straight lengths of tubing, sometimes called bits) inserted into the leadpipe of the horn were also sold by merchants in early America. In 1781, Robert Wells, a bookseller of Charleston, offered "Concert Horns . . . [and] Shanks for Horns" ¹¹² Prominent New York publisher and music seller James Rivington also sold "French Horns and spare Shanks" in 1781.¹¹³

Although hunting horns, fixed-pitch horns, and horns with crooks were found throughout the time surveyed in this document, horns with valves were very rare.¹¹⁴ In 1836, Alexander Juhan of Philadelphia placed the following advertisement:

. . . FRENCH HORNS with various numbers of Crooks . . . The VALVE HORN, that is, the French Horn, with a late valuable improvement. Its powers, when skillfully played, are calculated to delight the hearer in a very high degree. POST, HUNTING and BOAT HORNS¹¹⁵

¹¹¹ *Salem Gazette* (Salem, Massachusetts), passim October 1820-April 1821.

¹¹² *Royal Gazette* (Charleston, South Carolina), passim October 1781-February 1782.

¹¹³ The *Royal Gazette* (New York, New York), 21 November 1781; *Rivington's New York Gazette* (New York, New York), passim November 1781-September 1782.

¹¹⁴ Heinrich Stölzel added 2 valves to the horn in 1814. C.F. Sattler made the horn fully chromatic by the addition of 3 valves in 1819. Hornists were slower than other brass players to adopt the valve. This reluctance is discussed more fully in Chapter 4. Humphries, *Early Horn*, 31-32.

¹¹⁵ *Pennsylvania Inquirer and Daily Courier* (Philadelphia, Pennsylvania), 4 & 25 July, 5 September 1837. The ad showed a placement date of 8 November 1836.

Joseph Tosso and J.D. Douglas of Cincinnati offered "French Horns with Patent Valves" for sale in their store and "Brass French Horns, with and without valves"¹¹⁶ were listed in the inventory of Henry Prentiss of Boston in 1840.¹¹⁷

The appearance of the valve horn in the inventory of music stores in the mid-1830s is corroborated by the appearance of the valve horn in music criticism of the time. Auguste Aupick and William Nidds were mentioned in a review that appeared in the New York Mirror on January 3, 1835:

Among the best artists of the same establishment, we should point out Nidds, second horn. Aupick, the first horn, plays well; but, from his using a *key* instrument, which, from its *difference* of tone, it follows, *although paired*, are *not matched*.¹¹⁸

Based on the phrases "difference of tone" and "although paired, are not matched," the reviewer, and thus the audience, was used to seeing and hearing pairs of natural horns at this point in time and this particular performance was a novel experience.

With few exceptions, merchants and makers did not typically list the price of horns for sale. In 1809, Cushing and Appleton of Salem placed an advertisement listing "a pair of Concert (CHEAP) FRENCH HORNS". Although not a specific price, this does seem to indicate that there was both a range of quality and price of horns available to the

¹¹⁶ *Cincinnati Gazette* (Cincinnati, Ohio), 27 January 1840 (LOC).

¹¹⁷ *The Atlas* (Boston, Massachusetts), 5 September, 26 October 1840.

¹¹⁸ *New York Mirror* (New York, New York) 12, no. 27 (3 Jan 1835): 211.

hornist in early America. Estabrook & Pecker sold "Genuine French Horns, 6 crooks, \$15" at their store in Concord, New Hampshire, in 1832.¹¹⁹

The most common material from which horns were made was brass. Hunting horns were sometimes described as tip't or plain. While both types of horns had ferrules, a tipped horn had ferrules in a contrasting metal covering the portions of the horn that were joined together. The ferrules were decorative as well as functional. John Greenhow occasionally offered tipped horns for sale from 1767 to 1771 in Williamsburg, Virginia.¹²⁰

The maker of a horn was rarely identified in the examined documents. John Bathius Dash, a German tinsmith newly arrived in New York, advertised in 1765 that he "makes the best of French horns . . . and will sell them very reasonably by wholesale or retail."¹²¹ John Dash is discussed further below. James Rivington, also located in New York, posted the following advertisement in 1778:

French Horns. A pair of very fine toned Concert French Horns, with all the Crooks complete, made by the celebrated Hoffmaster [sic]. The death of Hoffmaster [sic] six years ago, has made his Horns invaluable. The lowest is twenty five pounds sterling; they cost the owner that price. To be seen at the printer's.¹²²

¹¹⁹ *New Hampshire Statesman and State Journal* (Concord, New Hampshire), 9, 16, & 23 June 1832.

¹²⁰ *Virginia Gazette* (Williamsburg, Virginia) 3, 10, & 17 December 1767; quoted in Albert Stoutamire, *Music of the Old South: Colony to Confederacy* (Rutherford: Fairleigh Dickinson University Press, 1972), 29; *Virginia Gazette* (Williamsburg, Virginia) 29 September, 20 & 27 October 1768; *Virginia Gazette* (Williamsburg, Virginia) 11 April 1771; quoted in Stoutamire, *Old South*, 30.

¹²¹ *New-York Mercury* (New York, New York), 18 & 25 March, 1 April 1765.

¹²² *Rivington's New York Gazette* (New York, New York), 5 August 1778.

John Christopher Hofmaster [Johann Christoph Hoffmeister], a horn maker in London, was oftentimes credited with the application of the first practical system of crooks to a horn.¹²³ John C. Kayser of Philadelphia listed "Invention French Horns, with 5 and 6 crooks" for sale in 1824 and that all of the "instruments are from the manufactory of B. Schott & Sons, in Maintz [sic], makers to the courts of Darmstadt and Manheim."¹²⁴

Mouthpieces were available in America as early as 1760. James Rivington advertised mouthpieces for sale in his establishment in Hanover Square in October of that year.¹²⁵ Rivington did not indicate the type of material from which the mouthpiece is made, but in the following year John Paul Grimke of Charleston listed "silver mouth-pieces for French Horns and trumpets" as part of his inventory.¹²⁶ In 1794, Dodds and Clause of New York offered mouthpieces made from "brass, box [boxwood], or ivory".¹²⁷

¹²³ Before the practical system crooks, which fit into the body of the instrument, crooks were inserted into the leadpipe at the terminus of the horn; these were called terminal crooks and could be quite unwieldy as players combined crooks and shanks to create the length needed for a particular key. Crooks inserted into the middle of the corpus, or body, of the horn alleviated this problem. Horace Fitzpatrick, *The Horn and Horn-Playing, and the Austro-Bohemian Tradition from 1680-1830* (New York: Oxford University Press, 1970), 32; William Waterhouse, *The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors* (London: Tony Bingham, 1993), 179.

¹²⁴ *Aurora General Advertiser* (Philadelphia, Pennsylvania), 27-28, 31 January, 4 February 1824.

¹²⁵ *New York Mercury* (New York, New York) 6, 13, 20, and 27 October 1760.

¹²⁶ *South Carolina Gazette and General Advertiser* (Charleston, South Carolina), 16-23 May 1761.

¹²⁷ *The Diary or Loudon's Register* (New York, New York), 6 & 26 November, 1 & 30 December 1794.

Determining if horns were sold with cases is made difficult by the fact that most advertisements of horns and hunting horns for sale do not contain anything but the most basic of information. As there were a few noteworthy advertisements that made mention of specific ancillary equipment that came with the purchase of the horn, it is possible that the purchase of a horn or hunting horn did not automatically include the case.

The first time a case was mentioned in a sales advertisement occurred in 1805. Cushing and Appleton advertised the following:

An excellent pair of Concert FRENCH HORNS, complete in a case. —{These are the same instruments that were used in the Federal Procession, on the 4th of July.}—¹²⁸

In March of 1826, an auction was held T.B. Freeman and Sons, an auction house in Philadelphia. The auction included the sale of a "concert horn, with all the crooks, complete for every key, with slides, French make: The whole arranged in a partition case."¹²⁹

Most horns and hunting horns were imported to America from Europe, particularly from England, France, and Germany. The maker of such instruments is difficult to determine due to the lack of information in the examined documents. The Hofmaster horn made in England and the horns manufactured by B. Schott of Mainz

¹²⁸ *Salem Gazette* (Salem, Massachusetts), 9 & 16 July 1805; Henry M. Brooks, *Olden-Time Music; a Compilation from Newspapers and Books* (Boston: Ticknor and Company, 1888), 133.

¹²⁹ *Aurora and Franklin Gazette* (Philadelphia, Pennsylvania), 13-21 March 1826.

appear to be the lone exceptions. Although the concert horn sold by Freeman and Sons at auction does not mention a maker, the advertisement does note that the horn came from France.

Hunting horns were made in America as early as 1765. John Balthus [Balthius] Dash [Desch, Disch] (b. Germany; d. New York 25 September 1804), a tin smith from Germany, opened a shop in New York in 1765. In that same year, Dash advertised in the New York Mercury that he "makes the best of French Horns . . . and will sell them very reasonably by wholesale or by retail".¹³⁰ A forester's horn made by Dash in 1783 is currently housed in the *Musée Instrumental du Conservatoire de Musique* in Bruxelles, Belgium.¹³¹ James Jacks, jeweler and watch maker in Charleston, advertised in 1791 that he manufactured "crooked and strait hunting horns".¹³² A year later, he listed "brass bugles and hunting horns" among the items made and sold in his shop.¹³³

Horns meant specifically for concert work may have been manufactured in America before 1830. George Catlin (1778-1852) was a maker active in Connecticut. In 1807, he advertised that "musical instruments of almost every description now in use may be had ready made, or will be made on short notice according to order and warranted

¹³⁰ *New York Mercury* (New York, New York), 18 March 1765; quoted in Nancy Jane Groce, *Musical Instrument Makers of New York: A Directory of Eighteenth and Nineteenth-Century Urban Craftsmen* (Stuyvesant, New York: Pendragon Press, 1991), 35; Waterhouse, *Langwill Index*, 81.

¹³¹ Waterhouse, *Langwill Index*, 81.

¹³² *City Gazette and Daily Advertiser* (Charleston, South Carolina), 25 October, 5, 12, & 28 November, 10 December 1791.

¹³³ *City Gazette and Daily Advertiser* (Charleston, South Carolina), 19 & 26 January, 23 February 1792; *State Gazette of South-Carolina* (Charleston, South Carolina) passim Feb-2 April 1792.

good.”¹³⁴ This would seem to indicate that horns were among the instruments made at Catlin’s factory; however, the only extant instruments made by Catlin are woodwinds. He is listed as a woodwind maker in the *New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors*.¹³⁵ Horace (1789-1861) and John (1785-1844) Meacham of Albany, New York, placed the following advertisement in 1813:

*Albany Music Store, J. & H. MEACHAM, RESPECTFULLY inform the citizens and country at large that they still continue to manufacture MUSICAL INSTRUMENTS as usual, on an extensive scale (at their stand in State-street, No. 80.) Bands of Music from the country may be completely furnished with several different kinds of instruments; the work of which will be warranted equal to any imported instruments. If any one should prove incorrect, it shall be considered as returnable . . .*¹³⁶

The use of the phrase “Band of Music” implies that the Meacham Brothers manufactured all of the instruments of the contemporary Harmoniemusik ensemble. This would include pairs each of oboes, bassoons, horns, and possibly flutes, clarinets, and trumpets.

Waterhouse classifies the Meachams as makers of both woodwind and brass instruments.

The only extant Meacham instruments are woodwinds.¹³⁷

Nathan Adams was a maker of brass instruments active in New York from 1800 to 1824 and later in Lowell, Massachusetts, from 1828 to 1835. Adams is often credited

¹³⁴ *Connecticut Courant* (Hartford, Connecticut), 23 September 1807.

¹³⁵ Waterhouse, *Langwill Index*, 59.

¹³⁶ *Albany Register* (Albany, New York), 19 March 1813.

¹³⁷ Waterhouse, *Langwill Index*, 257.

with applying rotary valves to brass instruments in 1824.¹³⁸ In 1837, Marsh & Chase of Montpelier, Vermont, advertised that they were selling "C & E Keyed BUGLES and FRENCH HORNS. Bass, Tenor and Alto TROMBONES" made by "American manufacturer Graves & Co."¹³⁹ Until 1830, Graves and Co. were principally makers of woodwind instruments but began concentrating on the manufacture of brass instruments in 1837. There are no extant horns of Graves and Co.¹⁴⁰

Music merchants also sold sheet music throughout the time surveyed for this study. Merchants often listed a general statement in advertisements such as "sheet music for sale" without specifying the compositions or instrumentation. Along with horns, Dalrymple of Charleston sold "sheet musick" in 1738.¹⁴¹

Beginning in the 1750s, merchants began listing more specifics about sheet music. In 1759, Michael Hellegas of Philadelphia sold "Duets, for Violins, German Flutes, Hautboys, French Horns, Violoncello's, and Guitars, . . ."¹⁴² Robert Wells, a bookseller in Charleston, South Carolina, also offered horn duets at his establishment in 1767.¹⁴³ James Rivington sold "Drezty's grand Military Sonata, for two Clarinets, two

¹³⁸ Robert E. Eliason, "Early American Valves for Brass Instruments," *The Galpin Society Journal* 23 (August, 1970), 91; Groce, *Instrument Makers*, 1-2.

¹³⁹ *Vermont Patriot and State Gazette* (Montpelier, Vermont), 1 Jan 1838.

¹⁴⁰ Waterhouse, *Langwill Index*, 144.

¹⁴¹ *South Carolina Gazette and General Advertiser* (Charleston, South Carolina), 20 & 27 April, 4 May 1738.

¹⁴² *Pennsylvania Gazette* (Philadelphia, Pennsylvania), 13 & 27 December 1759.

¹⁴³ *South Carolina and American General Gazette* (Charleston, South, Carolina), passim November-December 1767.

Horns, and a Bassoon and Gleotti's fourteen Minuets for Horns, Violins, and a Bass" at his store in New York in October of 1779.¹⁴⁴ In 1833, F. Taylor advertised "Serenade Pieces, arranged in concert, for Serenade Parties, with parts for Flutes, Horns, and Basses, Violins, &c. &c." for sale in his shop in Washington, D.C.¹⁴⁵

Stores and individuals sold tutors, or instruction books, for musical instruments during the middle of the eighteenth-century in America. It is quite possible these tutors included instructions for the horn player. A man "lately arrived from London" was selling "Books of instruction for singing, and for all instruments singly" in New York in 1762.¹⁴⁶ In addition to the previously mention duets for horns, Wells of Charleston also sold "books of introduction for almost every instrument" in 1767.¹⁴⁷ In 1768, James Bidden of Philadelphia listed an instruction book specifically for horn among his inventory.¹⁴⁸

In 1807, American Samuel Holyoke published the second volume of his *Instrumental Assistant*. The horn instructions consisted of a chart of hand positions and the most basic of directives. Peirce, music seller, advertised the sale of book:

¹⁴⁴ *The Royal Gazette* (New York, New York), 20 Oct 1779, passim Nov 1779-Feb 1780; *Rivington's New York Gazette* (New York, New York), passim Oct 1779-Feb 1780.

¹⁴⁵ *Daily National Intelligencer* (Washington, D.C.), passim Sep 1833; *The Globe* (Washington, D.C.), 31 August, passim September 1833.

¹⁴⁶ *New York Gazette and Weekly Post-Boy* (New York, New York), passim August-September 1762.

¹⁴⁷ *South Carolina and American General Gazette* (Charleston, South, Carolina), passim November-December 1767.

¹⁴⁸ *Pennsylvania Gazette* (Philadelphia, Pennsylvania), 27 Oct 1768.

THE SECOND VOLUME OF THE Instrumental Assistant, Is now published, and for sale at C. PEIRCE'S Book-store, Portsmouth—containing a selection of Minuets, Airs, Duettes, Bondos [sic] and Marches, with instructions of the French Horn and Bassoon, by S. Holyoke—price 10s6. Portsmouth, NH C. Pierce¹⁴⁹

In 1817, Ezekial Goodale published his tutor, also titled the *Instrumental Assistant*, and it included "instructions for the Clarionett, German Flute, Violin, Bass-Viol, French Horn and Bassoon."¹⁵⁰ Like the Holyoke tutor, Goodale's book included a chart of hand positions for the hornist and compositions for performance by various instrumentations.

In summary, hornists in early America could purchase simple hunting horns, concert horns with crooks and tuning bits from merchants in most major cities. Given the lack of evidence for the domestic manufacture of horns before 1830, the majority of horns purchased in America were more than likely imported from other countries. American hornists could purchase the new fully-chromatic valve horn in the mid-1830s. The information presented in this chapter and in Appendix D shows that horns and the requisite supplies, such as mouthpieces, crooks, tuning bits, cases, sheet music, and tutors were routinely available to the American hornist as early as 1760.

¹⁴⁹ *Portsmouth Oracle* (Portsmouth, New Hampshire), 11 & 18 July 1807.

¹⁵⁰ *American Advocate and Kennebec Advertiser* (Hallowell, Maine), 21 & 28 June 1817.

CHAPTER IV

REPERTOIRE

The first public performance of a horn solo in America may have taken place in September of 1752 when Jonas Green played a "solo on the French Horn" during a performance of the Beggar's Opera at the New Theatre in Upper Marlborough (Annapolis), Maryland.¹⁵¹ In 1793, Pelissier performed a "solo on the French Horn" on a subscription concert of the City Concerts series in New York.¹⁵² Prior to 1815, program announcements in newspapers and printed concert bills typically contained the performer's name and only a vague descriptor of the piece that was to be performed, such as solo, air, piece, or concerto, with no composer listed. It is not possible to discern the exact nature of most of these pieces. From 1815 onward, the title, instrumentation, performer, and composer were more likely to be listed in the programs and concert announcements.

The first performance of a horn concerto in America may have been by dancing-master Thomas Pike in Charleston on the 16th of October 1765. Interspersed among the pieces on the program were three horn concertos, the third of which was listed as the

¹⁵¹ *Maryland Gazette* (Annapolis, Maryland), 27 August 1752; Jeffrey L. Snedeker, "The Horn in Early America," in *Perspectives in Brass Scholarship: Proceedings of the International Historic Brass Symposium, Amherst, 1995* (Bucina: The Historic Brass Society Series, edited by Stewart Carter, no. 2. Stuyvesant, New York: Pendragon Press, 1997), 151-152; John Barry Talley, "Secular Music in Colonial Annapolis: The Tuesday Club, 1745-1756," (Ph.D. diss., Peabody Conservatory of Music, 1983), 11, 13.

¹⁵² *The Diary* (New York, New York), 20 December 1793; Sonneck, *Early Concert Life*, 194-195; Snedeker, *Early Horn*, 159.

"French Horn Concert[o] of Hasse."¹⁵³ Hasse might be Johann Adolf Hasse, a member of the Hasse family of Lübeck.¹⁵⁴ A horn player "just arrived from Dublin" played a concerto on a concert for Tuckey in New York in January of 1770.¹⁵⁵ Stotherd was probably the hornist at the January performance because he also gave concerts in New York from February through March of 1770.¹⁵⁶ Stotherd reappears in Charleston in 1773 producing concerts in his own assembly room in conjunction with another hornist, Humphreys. It is possible that the two of these men were the hornists mentioned in the previously mentioned journal entry of Josiah Quincy. Quincy wrote that the "musick was good The two bass-viols and French horns were grand" at an assembly on the 3rd of March 1773 and that he heard "two solos on the French horn by one who is said to blow the finest in the world" at the St. Patrick's Day dinner.¹⁵⁷

After these initial performances of concertos, the performances of concertos became more common, especially after 1790s. Between 1765 and 1842 no fewer than 25

¹⁵³ *South-Carolina Gazette and General Advertiser* (Charleston, South Carolina), passim September - October 1765; Sonneck, *Early Concert Life*, 15. This is probably one of the "hornistic" of the 6 Concertos, Op. 4 of Johann Adolf Hasse (b.1699-d.1783) for 2 violins, 2 oboes, 2 horns, and continuo, published in London in 1748.

¹⁵⁴ David J. Nichols and Sven Hansell. "Hasse," *Grove Music Online. Oxford Music Online* (Oxford University Press, accessed February 2, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40232pg3>).

¹⁵⁵ *New York Chronicle* (New York, New York), 4 January 1770; *New York Gazette and General Advertiser* (New York, New York), 8 January 1770; *New York Journal* (New York, New York), 4 & 11 January 1770; Sonneck, *Early Concert Life*, 180.

¹⁵⁶ *New York Journal* (New York, New York) passim February-March 1770; Sonneck, *Early Concert Life*, 170-171; Snedeker, "Horn," 157.

¹⁵⁷ Josiah Quincy, *Memoir of the Life of Josiah Quincy, Jun., of Massachusetts* (Boston: Cummings, Hilliard, & Co., 1825), 441-442, 451; quoted in Butler, *Votaries*, 48-49, 99-100.

performances of horn concertos took place. Most of this repertoire was identified generically as "French Horn Concerto" followed by the performer's name. However, in 1798, Monsieur Rosier played a concerto listed as that of Giovanni Punto, the Bohemian horn virtuoso often attributed as inventor or codifier of hand stopping technique for the horn. Punto is known to have composed at least sixteen concertos.¹⁵⁸

In 1804, a Monsieur Michault performed a self-composed concerto in Philadelphia. The ad read "Concerto on the French horn [composed by] Michault, [performed by] the Author (Being his first appearance in this country.)"; although Michault was somewhat newly arrived in America, this was hardly his first appearance "in this country" as he, along with his eight-year-old son, had already performed in a concert three months previous to this appearance.¹⁵⁹ Signore Lorenzo Papanti executed a "Concerto—on the HORN—(Mr. Papanti) [composed by] Belloli" on a recital in Salem, Massachusetts, in 1825.¹⁶⁰ Composer Luigi Belloli (1770-1817) was a teacher and hornist in Milan, Italy.¹⁶¹

¹⁵⁸ Reginald Morley-Pegge, et al. "Punto, Giovanni," *Grove Music Online. Oxford Music Online* (Oxford University Press, accessed February 1, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22558>).

¹⁵⁹ *New-York Evening Post* (New York, New York), 10 & 11 July 1804; *The United States Gazette* (Philadelphia, Pennsylvania), 25 Oct 1804, 18 Feb 1805. It is possible that Michault played this concerto again in 1805.

¹⁶⁰ *Salem Gazette* (Salem, Massachusetts), 3 May 1825; *Essex Register* (Salem, Massachusetts), 5 May 1825

¹⁶¹ Morley-Pegge, *French Horn*, 172.

Concertos and concertantes for horn and one or more instruments were performed ten times from 1801 to 1842. In 1801, Boston musicians Gottlieb Graupner, Francis Mallet, and Filippo Trajetta twice performed Trajetta's Trio Concertante for Oboe, Horn, and Bassoon.¹⁶² In 1805, a father and son duo by the last name of Nicholas executed a self-composed Concertante for Violin and French horn on a concert in the Tea Room of the City Hotel in New York. Nicholas, sen., played the horn and Nicholas, jun., though he also played horn, played the violin on this duet.¹⁶³ In 1819 hornists Keller and DeJonge twice performed the [Duo] Concertante by Gebauer.¹⁶⁴ This duo composition might have part of the twenty horn duets by Pierre Paul Gebauer (?-1775), the Duo Concertante, Op.20, for horn and bassoon by François René Gebauer (1773-1845), or perhaps, an undiscovered piece by any one of the four Gebauer brothers. The Gebauers were members of a musical family active in Paris, France.¹⁶⁵

Two members of the numerous Masi family performed patriarch Francesco Masi's Concerto for Two French Horns on the 29th of December 1819 in Baltimore,

¹⁶² *Boston Gazette* (Boston, Massachusetts), 30 March 1801; *Independent Chronicle and the Universal Advertiser* (Boston, Massachusetts), 26-30 March & 30 April-4 May 1801.

¹⁶³ *Morning Chronicle* (New York, New York), 15 January 1805; *New-York Evening Post* (New York, New York), 15 January 1805; *New York Gazette and General Advertiser* (New York, New York), 15 January 1805.

¹⁶⁴ *City of Washington Gazette* (Washington, D.C.), 6-8 April 1819; *Daily National Intelligencer* (Washington, D.C.) 6 April 1819.

¹⁶⁵ David Charlton and Hervé Audéon, "Gebauer (i)," *Grove Music Online. Oxford Music Online*. (Oxford University Press, accessed February 2, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43729>).

Maryland.¹⁶⁶ This Concerto for Two French Horns might be the "Robin Adair with variations for two Horns" composed by Francesco Masi. The latter composition was performed by two members of the Masi family performed approximately two weeks later.¹⁶⁷ In 1828, Musical Fund Society of Philadelphia regulars, John Krollman, "from the Italian Opera, London," and Adolph Schmitz, performed a Concertante for two horns on a concert of the Society.¹⁶⁸

In an 1837 concert for the benefit of Geitner with the assistance of Boston's Tremont Theatre Orchestra, Simon Knaeble and Valentine Dorn executed a Variations Concertante for two horns composed by Knaeble.¹⁶⁹ Knaeble and Dorn performed together again in 1839 on a combined concert of the Boston Band and the Tremont Theatre Orchestra; this time they played a "Concertanta [sic] Duetto" by Beauman.¹⁷⁰ No further information about this composer has been found.

Jonas Green executed a solo work for horn, probably with orchestral accompaniment, in 1752.¹⁷¹ Solo horn compositions, not titled concerto, but as solo on the French horn, air, air and variations, variations, obbligato solo, divertimento, fantasia,

¹⁶⁶ *Baltimore Patriot* (Baltimore, Maryland), 27 Dec 1819.

¹⁶⁷ *Baltimore Patriot* (Baltimore, Maryland), 6 Jan 1820.

¹⁶⁸ *Aurora and Franklin Gazette* (Philadelphia, Pennsylvania), 8 & 10 Nov 1826; Homann, *Charles Hommann*, lxv.

¹⁶⁹ *Boston Courier* (Boston, Massachusetts), 11 May 1837.

¹⁷⁰ *The Atlas* (Boston, Massachusetts), 19 October 1839.

¹⁷¹ *Maryland Gazette* (Annapolis, Maryland), 27 August 1752; Jeffrey L. Snedeker, "Horn," 151-152; Talley, "Secular Music," 11, 13.

and pot-pourri were quite popular from 1752 to 1840. There were no fewer than 72 performances of these types of solos. The breakdown of the solo category, as listed in the concert programs or announcements, is as follows: 4 solos identified by title, 29 solos or solos on the horn, 28 variations/airs, 4 fantasias, 4 obbligato solos, 2 pot-pourris, and 1 divertimento. Based on the performance conventions of the time, these solos were more than likely performed with some type of orchestral accompaniment as the performance of horn solos with piano accompaniment was very rare until the 1840s. Of the 74 performances, 26 solos were listed in the program or concert announcement along with the composer. The identification of many of the works listed simply as solo or solo on the horn may never be divined.

"Hunter's Horn" or alternately, "Hunter's Horn in the Morning", composed by T. Phillips was performed by Lorenzo Papanti on four occasions from 1826 to 1827.¹⁷² The first published edition of this solo was released in 1819 and was popular fare with the keyed-bugle players of the time, particularly Richard Willis, a keyed-bugler who also played the horn.¹⁷³

In 1830, Widtl performed a solo based on a "celebrated plaintive German Air, 'I dare not tell my love'" on a concert for his own benefit at Boston's Boylston Hall and in

¹⁷² *Eastern Argus* (Portland, Maine), 11 July 1826; *Essex Register* (Salem, Massachusetts), 31 Aug 1826; *Portsmouth Journal of Literature and Politics* (Portsmouth, New Hampshire), 1 July 1826; *Providence Patriot* (Providence, Rhode Island), 7 & 10 Feb 1827; *Rhode-Island American* (Providence, Rhode Island), 9 Feb 1827; *Salem Gazette* (Salem, Massachusetts), 1 Sep 1826.

¹⁷³ T. Philipps, "The Hunter's Horn, a new sporting cavatina" (New York: Geib and Co., 1819). This edition is held by the Library of Congress.

1830, he performed Charles Zeuner's theme and variations composition based on a song called "Home, Sweet Home".¹⁷⁴

"Robin Adair" and "Tyrolese Air" were popular theme and variations solos of the time and were both performed by Lorenzo Papanti throughout his career. The composer of the "Robin Adair" set of variations is alternately listed as Cazzati and Pinzanti.¹⁷⁵ The identity of the composer of the "Tyrolese Air" set of variations is also unclear as it is listed both as Notare [Notari] and Bischeroni.¹⁷⁶

Horn solos with piano or harp accompaniment were relatively rare in America until the 1840s and only seven of these sorts of duets were documented. Labat, amateur hornist, and Miss Labat, pianist, performed a "Nocturne, on the PianoForte, with an accompaniment on the French Horn . . . [composed by] Nodermand and F. Davernoy [Duvernoy]" on the 17th of December 1816 in Charleston.¹⁷⁷ In 1826, Italian hornist, Angelo Morozzi executed a "Solo on the French Horn, with Piano Forte accompaniment" on a concert in Philadelphia.¹⁷⁸ Four years later in Boston, Lorenzo Papanti, an Italian hornist and dancing master, and H.H. Gear performed a duet for horn and piano written

¹⁷⁴ *New-England Galaxy and Masonic Magazine* (Boston, Massachusetts), 19 March 1830; Snedeker, "Horn," 164-165; Thompson, "Music and Musical Activities," 652. The source material for "Home, Sweet Home" has yet to be discovered.

¹⁷⁵ *Eastern Argus* (Portland, Maine), 11 July 1826; *Essex Register* (Salem, Massachusetts), 31 Aug 1826; *Salem Gazette* (Salem, Massachusetts), 1 Sep 1826.

¹⁷⁶ *Boston Commercial Gazette* (Boston, Massachusetts), 22 May 1826; *Essex Register* (Salem, Massachusetts), 22 June 1826; *Salem Gazette* (Salem, Massachusetts), 23 June 1826.

¹⁷⁷ *Charleston Courier* (Charleston, South Carolina), 14 December 1816; *City Gazette and Daily Advertiser* (Charleston, South Carolina), 14 December 1816; Butler, *Votaries*, 335n.117.

¹⁷⁸ *Aurora and Franklin Gazette* (Philadelphia, Pennsylvania), 20 Jan 1826.

by acclaimed horn virtuoso, composer, and impresario, Giovanni Puzzi.¹⁷⁹ Berteau and Papanti executed a Symphony Concertante for Harp and French Horn, written by Martin-Pierre d'Alvimare and Frédéric Nicolas Duvernoy, in Boston, Massachusetts, in 1830.¹⁸⁰ S.A. Cunningham performed the horn part in a performance of Ludwig van Beethoven's Sonate for Horn and Piano (1800) in Richmond, Virginia, in 1834.¹⁸¹ In June of that same year in Troy, New York, Marek performed "Duet—Papa no di teno, (Bochsa,) Piano and French Horn" on a concert to benefit Kartowski, a deportee of the failed Kosciusko uprising in Poland.¹⁸² Emil Heerbruegger executed a "Solo, on the French Horn, with piano accompaniment" in recital in Houston during his tour of the Republic of Texas in 1840.¹⁸³

Chamber music that included the horn began to appear in the 1760s. These chamber groups included horns alone and horns with other instruments; specific types of groups included horn duos, horn trios, horn quartets, mixed duet, mixed trio, horn/string quartets as well as quintets of various instrumentations. Horn and clarinet duos, horn and clarinet trios, and horn and clarinet quartets also occupy a part in the repertoire of the early American horn.

¹⁷⁹ *Boston Courier* (Boston, Massachusetts), 2 Sep 1830.

¹⁸⁰ *Boston Courier* (Boston, Massachusetts), 6 May 1830.

¹⁸¹ *Richmond Enquirer* (Richmond, Virginia), 11 Nov 1834.

¹⁸² Janta, *American Polish Music*, 32-34.

¹⁸³ *Morning Star* (Houston, Texas), 22 Apr 1840; *Telegraph and Texas Register* (Houston, Texas), 22 Apr 1840.

The Massachusetts Band of Musick, Colonel Crane's Regiment, toured the northeast in 1783 while on furlough and gave concerts. "Duets on the Horns" were featured on concerts by this group in Salem and Boston, Massachusetts, as well as Portsmouth, New Hampshire.¹⁸⁴ In 1796, Chailleau and L'Arnaud performed the "little Duo of French Tunes for two horns" in Baltimore, Maryland.¹⁸⁵ Michault and his eight-year-old son, Jean-Emmanuel Michault, performed a "Duet on the French Horn" in a concert at the Columbia Garden in New York in 1804.¹⁸⁶

In 1818, Keller and DeJonge executed a duet for 2 French horns by Frédéric Nicolas Duvernoy at a concert in Washington, D.C.¹⁸⁷ An "Echo Duett, on the Horns" was featured at the Carusi Assembly Room in Washington, D.C., on the 29th of January 1827.¹⁸⁸ Reed, Knaeble, and Rossle performed a trio for horns written by hornist Simon Knaeble. They were featured on a benefit concert for the recently widowed Mrs. Willis in 1830 at Boylston Hall in Boston, Massachusetts.¹⁸⁹

¹⁸⁴ *Salem Gazette* (Salem, Massachusetts), 16 January 1783; *Continental Journal* (Boston, Massachusetts), 23 January 1783; *Boston Gazette* (Boston, Massachusetts), 27 January 1783; *New Hampshire Gazette* (Portsmouth, New Hampshire), 15 February 1783.

¹⁸⁵ *Federal Gazette and Baltimore Daily Advertiser* (Baltimore, Maryland), 13 July 1796; Sonneck, *Early Concert Life*, 52.

¹⁸⁶ *Commercial Advertiser* (New York, New York), 10 & 11 July 1804; *Morning Chronicle* (New York, New York), 10 & 11 July 1804; *New-York Evening Post* (New York, New York), 10 & 11 July 1804.

¹⁸⁷ *City of Washington Gazette* (Washington, D.C.), 18 August 1819.

¹⁸⁸ *Daily National Intelligencer* (Washington, D.C.), 29 Jan 1827.

¹⁸⁹ *Boston Courier* (Boston, Massachusetts), 12 August 1830.

Performances of a quartet of horns were documented two times during the time surveyed. In 1770, Stotherd programmed "select pieces for four French Horns" on his concert at Mr. Burn's Room in New York.¹⁹⁰ Berry, Dyer, Graham, and Martindale performed a fanfare for four horns by Rossini at a concert in Philadelphia under the direction of Manuel Rasche, also a horn player, to benefit the students of the Institution for the Blind.¹⁹¹ This fanfare is more than likely the *Rendez-vous de Chasse* for four hunting horns in D with orchestral accompaniment written in 1828 by Gioachino Rossini (1792-1868).¹⁹²

On February 10, 1824, "General Jackson's march and quick-step, Violin and French Horn" was programmed on a concert for Miss Plimpton. The hornist was likely her multi-instrumentalist brother, George Friedrich Handel Plimpton.¹⁹³ A "Finale—Grand Waltz, French Horn, Violin, and Piano Forte" by Mozart was performed on a concert for Papanti and his wife, first in Portsmouth, New Hampshire, and then in Portland, Maine, in July of 1826.¹⁹⁴ The Papantis seemed to have performed the Mozart

¹⁹⁰ *New York Journal* (New York, New York), 1 & 8 February 1770; Sonneck, *Early Concert Life*, 170-171.

¹⁹¹ *Pennsylvania Inquirer and Daily Courier* (Philadelphia, Pennsylvania), 18 & 20 October 1838.

¹⁹² Philip Gossett, "Rossini, Gioachino," *Grove Music Online. Oxford Music Online*. (Oxford University Press, accessed February 2, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23901>).

¹⁹³ *Providence Patriot* (Providence, Rhode Island), 7 February 1824; *Rhode-Island American* (Providence, Rhode Island), 6 & 10 February 1824.

¹⁹⁴ *Portsmouth Journal of Literature and Politics* (Portsmouth, New Hampshire), 1 July 1826; *Eastern Argus* (Portland, Maine), 11 July 1826.

as a duet for horn and piano in Salem, Massachusetts, later that same year.¹⁹⁵ As there is no record of Mozart composition for a trio of horn, violin, and piano, it is likely that this is an arrangement. Widtl, horn, and Peile, cello, played a duet composed by Peile on a concert in at Concert Hall in Boston on March 30, 1830.¹⁹⁶

Quartets that featured the horn with mixed instrumentation, generally a trio of string instruments, were featured on programs throughout the time surveyed in this document. Seventeen of the twenty-four performances took place between 1790 and 1800. The most popular instrumentation seems to have been horn, violin, viola (tenor), and cello. Of the twenty-four performances, only seven of the compositions were listed with the composers. Composers listed were George Frideric Handel, Victor Pelissier, Ignaz Pleyel, Giovanni Punto, and Fournier [or Tournier]. For most of the quartets it is impossible to determine exactly which quartet was played at a particular performance.

The earliest performance of a quartet by a known composer took place on the 31st of March 1792 in Philadelphia. The concert for Joseph Cezar featured a performance by "Mr. [Victor] Pelissier, first French horn of the theatre in Cape François, a quatuor of his own composition."¹⁹⁷ From January 1792 to January 1793, Pelissier performed horn quartets no fewer than seven times. Pelissier performed a quartet in June of 1793

¹⁹⁵ *Essex Register* (Salem, Massachusetts), 31 August 1826; *Salem Gazette* (Salem, Massachusetts), 1 September 1826; Henry M. Brooks, *Olden-Time Music; a Compilation from Newspapers and Books* (Boston: Ticknor and Company, 1888), 178-179.

¹⁹⁶ *Boston Courier* (Boston, Massachusetts), 25 March 1830.

¹⁹⁷ *The Mail or Claypoole's Daily Advertiser* (Philadelphia, Pennsylvania), 30 May 1793; *Federal Gazette* (Philadelphia, Pennsylvania), 15 June 1792; Sonneck, *Early Concert Life*, 137.

advertised as "Pleyel's Quatuor. By an Amateur, Messrs. Relein, Pelissier and Jos. Cezar." Ignaz Pleyel is not known to have composed a work for horn and strings.¹⁹⁸

In 1801, another Pleyel quartet, "Armonia, Clarinet, Oboe, Corni [sic] and Fagotto," was performed on a concert for Filippo Trajetta at Boston's Conservatory Hall.¹⁹⁹ Again, there is no record of a Pleyel composition of this particular instrumentation. Pleyel did compose a *Symphonie Concertante* for flute, oboe, horn, and bassoon, and while it would not be uncommon for the flute part to be played by a clarinetist, Benton lists the composition date for this particular quartet as 1802 or 1805.²⁰⁰

In 1810, Philip Muck [Mucke] performed the "Quartetto, Concertante. for a French horn, Violin, and two Violincellos [sic]" composed by horn virtuoso Giovanni Punto.²⁰¹ No surviving quartets by Punto exist for this particular instrumentation.²⁰² Beginning in 1825, Lorenzo Papanti performed in three quartets listed alternately as being composed by Tournier, Former, and Fournier.²⁰³ Given the variations of spelling found in print in America at this time it is possible that these names all refer to the same

¹⁹⁸ Rita Benton, "Pleyel (i)," *Grove Music Online. Oxford Music Online* (Oxford University Press, accessed February 1, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21940pg1>).

¹⁹⁹ *Independent Chronicle and the Universal Advertiser* (Boston, Massachusetts), 2-6 April 1801.

²⁰⁰ Benton, "Pleyel."

²⁰¹ *City Gazette and Daily Advertiser* (Charleston, South Carolina), 3 July 1810.

²⁰² Reginald Morley-Pegge, et al, "Punto, Giovanni." *Grove Music Online. Oxford Music Online* (Oxford University Press, accessed February 17, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22558>).

²⁰³ *Boston Courier* (Boston, Massachusetts), 1 June 1826; *Boston Commercial Gazette* (Boston, Massachusetts), 14 February 1825 and 1 June 1826; *Essex Register* (Salem, Massachusetts), 22 June 1826; *Salem Gazette* (Salem, Massachusetts), 23 June 1826.

person. The instrumentation for the first quartet is listed as piano, horn, violin, and bass [cello] while the violin is replaced by clarinet, not an uncommon substitution, in the two later quartets. No further information about this composer has been found. In 1830, Papanti took part in a quartet listed as "Quartete [sic]—Piano Fort [sic], Horn, Clarionet, and Contra Bass . . . *Caesar in Egypt*."²⁰⁴ This was very likely an adaptation of a piece from the oratorio, *Giulio Cesare in Egitto*, composed by George Frideric Handel.

Twelve performances of quintets for horn and mixed instruments, usually a string quartet, were documented from 1796 to 1830. In 1796, Monsieur Rosier executed a "Quintette of Ponto" on a concert in Philadelphia, Pennsylvania.²⁰⁵ Oscar Sonneck asserted that this is a quintet by horn virtuoso, Giovanni Punto. There are three extant quintets by Punto.²⁰⁶ Louis Dupuy, second horn of the Old American Company, performed as a soloist on a "Quintetto" at the Vauxhall Garden in New York on the 8th of July 1797.²⁰⁷ In 1798, Rosier again took the lead on a quintet, along with oboist and musical fixture of Boston Gottlieb Graupner, on a concert for Mallet in Boston, Massachusetts.²⁰⁸ A concert given on the 19th of March 1812 in Philadelphia featured a

²⁰⁴ *Boston Courier* (Boston, Massachusetts), 2 September 1830.

²⁰⁵ *Philadelphia Gazette and Universal Advertiser* (Philadelphia, Pennsylvania), 15 June 1786; Sonneck, *Early Concert Life*, 146.

²⁰⁶ Reginald Morley-Pegge, et al, "Punto, Giovanni." *Grove Music Online. Oxford Music Online* (Oxford University Press, accessed February 17, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22558>).

²⁰⁷ *The Diary or Loudon's Register* (New York, New York), 8 July 1797; Sonneck, *Early Concert Life*, 212.

²⁰⁸ *Columbian Centinel* (Boston, Massachusetts), 26 May 1798; Sonneck, *Early Concert Life*, 301.

quintette for 2 clarinets, 2 horns, and a violin. The composition was written by a member of the Carusi family.

The documented quintets from 1829 to 1842 all feature the horn player Widtl. Widtl, along with Schendlocker, Kruger, Reinhardt, and Wepfer, formed a "Quintette Party," a chamber group of mixed instrumentation of strings and winds who performed dramatic transcriptions and foreshadowed the popularity of the touring quintette clubs of the latter half of the nineteenth-century, groups such as the Mendelssohn Club and the Boston Philharmonic Club. The Widtl quintet played a composition of Anton Reicha on 14th of July 1829 in New York.²⁰⁹ During March and April of 1830, Widtl and Reinhardt were joined by three new gentlemen in Boston and performed quintets and quintet arrangements/transcriptions of overtures and operatic arias, including "Di tanti Palpiti" and an unknown number from the *Barber of Seville* [Rossini], the overtures from *La Dame Blanche* [Boldieu] and *Don Giovanni* [Mozart], another quintet by Reicha as well as a "Quintette et Finale" by Rossini.²¹⁰

Two instances of septet performances were documented during the time surveyed for this document. In 1831, hornists Papanti and Knaeble took part in a performance of

²⁰⁹ *New-York Evening Post* (New York, New York), 11 July 1829; Delmer D. Rogers, and E. T. S. "Public Music Performances in New York from 1800 to 1850," (*Anuario Interamericano de Investigacion Musical* 6 (1970), 22).

²¹⁰ *Boston Courier* (Boston, Massachusetts), 25 March 1830 and 1 April 1830; *New-England Galaxy and Masonic Magazine* (Boston, Massachusetts), 19 March 1830.

Gioachino Rossini's "Grand Septetto Concertante" at Boylston Hall in Boston, Massachusetts.²¹¹ Manuel Rasche played horn in a performance of the Septet by Ludwig van Beethoven on the third concert of the Musical Society Fund in Philadelphia on April 30, 1840.²¹²

Ensembles of clarinets and horns sometimes performed on concerts in early America. These ensembles sometimes consisted of duos, trios, or quartets and were a continuation and extension of the Harmoniemusik tradition. The groups performed not only on the stage but also in pleasure gardens. Music historian Jane Ellsworth notes that "given the high degree of military presence, and the existence of pleasure gardens in major American cities, works for clarinets and horn were probably played even more frequently than documentary evidence suggests."²¹³ In 1788, a "PIECE—for Clarinetts and Horns" was programmed on a concert of "Sacred Musick Vocal and Instrumental" given by William Selby at Boston's Christ Church.²¹⁴ Collet [Coliot] and Dubois concluded their Philadelphia concert in March of 1798 with "several much admired airs on the French horn and clarinet."²¹⁵ On a concert during the following month in Boston,

²¹¹ *Boston Courier* (Boston, Massachusetts), 13 January 1831.

²¹² *The North American and United States Gazette* (Philadelphia, Pennsylvania), 30 April 1840.

²¹³ Jane Ellsworth, "The Clarinet in Early America: 1780 to 1820" (PhD diss., The Ohio State University, 2004), 110.

²¹⁴ *Massachusetts Gazette* (Boston, Massachusetts), 20 May 1788; Sonneck, *Early Concert Life*, 282. Sonneck erroneously reports this as a piece for "clarinetts and horn" but the original newspaper ad states "clarinetts and horns."

²¹⁵ *Claypoole's American Daily Advertiser* (Philadelphia, Pennsylvania), 19 March 1798; *Porcupine's Gazette* (Philadelphia, Pennsylvania), 12 March 1798; Sonneck, *Early Concert Life*, 147-148.

Rosier and his wife played a trio for 2 horns and clarinet with clarinetist, Shaffer.²¹⁶ Later that same year in August, musicians Henry [Henri] and Libeschisky played a clarinet and horn duet on their concert at Columbia Garden in New York.²¹⁷ In 1820, four members of the Masi family and Kelly performed a quintet composed by Francesco Masi for 2 clarinets, 2 horns, and a bassoon.²¹⁸ Ensembles of horns and clarinets, along with Harmoniemusik groups, were also popular in the Moravian community of Nazareth, Pennsylvania, from 1796 to 1800.²¹⁹

The horn was popular as an accompaniment instrument in early America. Many of the compositions in a concert given by Dipper in 1761 were "accompanied by two French Horns."²²⁰ This description of "accompanied by horns" was quite common during the last quarter of the eighteenth century and seems to have been employed in advertisements in order to peak audience interest. From 1771 to 1783, a number of concert announcements involving military and militia ensembles appeared in which that phrase was utilized.²²¹ After 1796, the horn was used as an accompaniment or obbligato

²¹⁶ *Columbian Centinel* (Boston, Massachusetts), 21, 28, & 31 March 1798; *Massachusetts Mercury* (Boston, Massachusetts), 30 March 1798; Sonneck, *Early Concert Life*, 306.

²¹⁷ *New-York Daily Advertiser* (New York, New York), 27 August 1798; *New York Gazette and General Advertiser* (New York, New York), 27 August 1798; Sonneck, *Early Concert Life*, 243-244.

²¹⁸ *Baltimore Patriot* (Baltimore, Maryland), 6 & 7 January 1820.

²¹⁹ See Appendix D: Moravian Performances for a list of performances.

²²⁰ *Boston Evening Post* (Boston, Massachusetts), 2 February 1761; *Boston Post-Boy* (Boston, Massachusetts), 2 February 1761.

²²¹ *Boston Evening-Post* (Boston, Massachusetts), 13 May 1771; *Boston Gazette* (Boston, Massachusetts), 8 April 1782, 27 January 1783; *Boston News-Letter* (Boston, Massachusetts), 16 May 1771, 1 September

instrument on pieces from extracted movements from symphonies, small chamber compositions, songs from British light opera as well as arias from Italian opera.

In 1796, "The Siege of Gibraltar on the Piano, with accompaniments [sic] of Violin and Horn" was performed on a concert in Baltimore, Maryland.²²² Either Chailleau or L'Arnaud played the horn part. During an event in a New York theatre during the election of 1809, an organ tune, "I care for nobody," was performed with horn accompaniments.²²³ In 1810, Muck, previously in Philadelphia and now active in Charleston, was one of two hornists to accompany a "Concerto on the Piano Forte" at a concert at Fayolle's Long Room.²²⁴

In New York in 1816, newly arrived Denis-Germain Étienne played the horn part to an "Air, with variations on the Hautboy, and with Accompaniments Obligato [sic] on the French horn."²²⁵ In 1822, Étienne performed the horn part on his own "Nocturne, for Horn Obligato [sic], Piano Forte and Violoncello."²²⁶ Étienne, a composer, pianist,

1774; *Boston Post-Boy* (Boston, Massachusetts), 29 August- 5 September 1774; *Continental Journal* (Boston, Massachusetts), 12 April 1782, 23 January 1783; *Massachusetts Spy* (Boston, Massachusetts), 9 & 16 May 1771; *Salem Gazette* (Salem, Massachusetts), 16 Jan 1783.

²²² *Federal Gazette and Baltimore Daily Advertiser* (Baltimore, Maryland), 13 July 1796; Sonneck, *Early Concert Life*, 52.

²²³ *Washington Republican* (New York, New York), 11 November 1809.

²²⁴ *City Gazette and Daily Advertiser* (Charleston, South Carolina), 3 July 1810.

²²⁵ *New York Columbian* (New York, New York), 27 February 1816; *New-York Evening Post* (New York, New York), 28 February 1816.

²²⁶ *The National Advocate* (New York, New York), 5 & 9 April, 1822.

hornist, and conductor, would go on to be deeply involved in all aspects of the music scene in New York.

Rothermill [Rothermel] performed the horn accompaniment to the "celebrated Polacca, 'No more by sorrow chas'd,' (from the Opera of the Cabinet) . . . [composed by John] Braham" on a concert at the City Hotel's Assembly Room in New York in 1819.²²⁷ In 1826, Papanti took part in a performance of the French air, "Come rest in this bosom" sung by his wife.²²⁸ Widtl made another appearance in Boston in 1830 as the obligato soloist on Jones' "The Mellow Horn" for voice and horn.²²⁹ At his concert in Philadelphia in 1835, Adolph Schmitz performed the obligato part to "Le Cor Romance for voice, horn obligato [sic], and pianoforte" composed by Auguste Mathieu Panseron (1795-1859).²³⁰

William Nidds, British horn player, performed the (trumpet) obligato accompaniment, on the horn, to "The Great Trumpet" from the oratorio *Judah* by William Gardiner in September 1835. In a letter to the *American Musical Journal* in October, "A FRIEND TO REFORM," wrote the following:

Madame Otto came forward to sing a sacred song from Gardiner's Oratorio of *Judah* "The Great Trumpet," I looked as well as those around me to see who was going to perform the obligato [sic] trumpet; some said Norton, others said Gambati; however it was *neither*. Now, what do you think this great trumpet of

²²⁷ *New York Columbian* (New York, New York), 20 April 1819.

²²⁸ *Boston Commercial Gazette* (Boston, Massachusetts), 22 May 1826.

²²⁹ *Boston Courier* (Boston, Massachusetts), 1 April 1830.

²³⁰ *The American Musical Journal* (New York, New York), April 1835, 117.

Madame Otto turned out to be? why, nothing more or less than a HORN, blown by Mr. Nidds, in the *tenor clef*. instead of the treble. . . . so long will the poor composer's music be mutilated, his beautiful effects destroyed, and the public, of *course*, humbuged [sic] for several years to come—such is the state of music in New-York.²³¹

In addition to the previously mentioned “Echo Duett, on the Horns” performed in Washington, D.C., in 1827, there were two compositions performed in America that featured horns and “echo horns” with full orchestra.²³² In 1820, members of the Masi family performed in the “Symphony—For a full Orchestra, in which Echo Horns will be introduced—French Horns . . . [composed by] Dr. Briscoli.”²³³ The Prague Company, a touring group recently arrived in America, featured a composition by B. Hopf, violinist of the group. “New York Pot Pourri, on the American Air of Hail Columbia, with Horns Obligato [sic] and Echo,” was performed by the group in Washington, D.C. and St. Louis, Missouri.²³⁴ The term “echo horn” is likely a reference to either the technique of covering, fully or partly, the opening of the bell or the use of a wooden mute to close the opening of the bell both of which would create an “echo,” or the sound of distance.

In addition to these echo horn novelty pieces, the horn was also featured in a novel performance gimmick of a hornist playing the horn while simultaneously playing

²³¹ *The American Musical Journal* (New York, New York), October 1835, 262.

²³² *Daily National Intelligencer* (Washington, D.C.), 29 Jan 1827.

²³³ *Boston Patriot* (Boston, Massachusetts), 28 January 1820.

²³⁴ *The Daily Commercial Bulletin and Missouri Literary Register* (St. Louis, Missouri), 15 & 16 December 1837; *Daily National Intelligencer* (Washington, D.C.), 26, 28, & 29 September 1837; *The Globe* (Washington, D.C.), 25, 27-29 September 1837.

an accompaniment on another instrument, such as the guitar, piano, or organ. Stotherd advertised in Charleston, South Carolina, in March and April of 1773 that he would "play the French horn and guitar in concert."²³⁵ In 1831, John Marek programmed a "Duo of his composition for the French Horn and the Organ, both instruments being played by himself" on a concert in Charleston, South Carolina.²³⁶ Marek played duets on horn and piano, as well as horn in guitar, in Wilmington and Fayetteville, North Carolina; Troy, New York; and New Bedford, Massachusetts.²³⁷

Battle pieces, novelties featuring martial instruments and sometimes even cannon and fireworks, became popular in America and throughout Europe as tensions were rising among nations before the War of 1812. *The Battle of Prague* (1788) composed by František Koczwara [Francis Kotzwara] (1750-1791) was the most popular battle piece in America as well as the inspiration for many of the other battle pieces.²³⁸ Graupner, an oboist, featured the "Celebrated Grand Sonata, the Battle of Prague, 2 two Double Basses—Cymbals—French Horns—Kettle Drums—Trumpets—Cannon, etc." at his

²³⁵ *South Carolina Gazette and General Advertiser* (Charleston, South Carolina), 22 March & 26 April 1773; Sonneck, *Early Concert Life*, 21-22.

²³⁶ *U.S. Catholic Miscellany*, (9 April 1831) , 326-327.

²³⁷ *The People's Press* (Wilmington, North Carolina) 13 Mar 1833; *The Fayetteville Observer* (Fayetteville, North Carolina) 9 Apr 1833; Janta, *American Polish Music*, 32-34. *New Bedford Mercury* (New Bedford, Massachusetts), 15 Aug 1834.

²³⁸ Ronald R. Kidd, "Koczwara, František," *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed February 1, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15244>.

concert at the Exchange Coffee House in Boston in 1810.²³⁹ This performance was repeated at the next Exchange Coffee House concert two weeks later.²⁴⁰ In 1816 Graupner again featured a "Grand Military Overture, with Kettle Drums, Trumpets, Horns, &c. Full Band . . . [and a] Grand March, with Drums, Trumpets, Horns, &c. Full Band" but did not list the composer of these two pieces.²⁴¹

Hunting, or *la chasse*, overtures, finales, or symphonies were also popular novelties and, just as on the Continent, were frequently programmed from 1786 until 1820 in America. The most popular hunting pieces included those written by Franz Joseph Haydn (1732-1809), Franz Anton Hoffmeister (1754-1812), Ignaz Pleyel (1757-1831), and Karl Stamitz (1745-1801). The true number of performances of these movements from *la chasse* symphonies may never be determined due to the fact that movements from symphonies, or the symphonies themselves, were listed on the programs by only the most general of information. Horn players were often identified by name with the *la chasse* piece in the concert advertisements. In 1793, a concert in Boston's Concert Hall featured the "Finale, of Hoffmeister, with a hunting Air on the horn by Mr. Pick."²⁴² Jacobus [John] Pick traveled the eastern seaboard performing with his fellow traveling musicians as well as the local musicians of the towns he visited. In 1794, he also played

²³⁹ *Boston Gazette* (Boston, Massachusetts), 7 & 11 June 1810; *New-England Palladium* (Boston, Massachusetts), 8 June 1810.

²⁴⁰ *Boston Gazette* (Boston, Massachusetts), 25 June 1810; Johnson, *Musical Interludes*, 70-71.

²⁴¹ *Boston Daily Advertiser* (Boston, Massachusetts), 26 & 27 Aug 1816.

²⁴² *Columbian Centinel* (Boston, Massachusetts), 27 November 1793; Sonneck, *Early Concert Life*, 293.

the horn in the "Chace of Stamitz" on two occasions in Boston and Salem, Massachusetts, respectively.²⁴³ The traveling theatre group, the Old American Company, played the "Grand Chasse . . . Stamitz" in Hartford, Connecticut, in 1795 featuring hornists Victor Pelissier and Louis Dupuy.²⁴⁴ The company repeated the performance the following year on their return visit to that city while on tour.²⁴⁵ In 1805, the Nicholas duo was featured in the "Overture, (the celebrated hunting piece) [by] Stamitz" on the same concert in which they played the Concertante for Violin and French Horn.²⁴⁶

Moravian communities were important centers of diverse musical activity outside of the urban centers in early America. The Moravian communities kept meticulous records about daily life and much can be learned by the examination of these records. The religious refugees brought two trumpets and two hunting horns with them to their isolated settlement in Springplace, Georgia, in 1735. Before the dissolution of the Moravian colony in late 1739, the instruments were sold to John Oglethorpe, governor of Georgia.²⁴⁷ The Moravian settlers returned to Pennsylvania and a few years later a Moravian Sister noted that an orchestra of "stringed instruments, flutes and French horns" took part in the Christmas service at the Moravian settlement of Bethlehem,

²⁴³ *Columbian Centinel* (Boston, Massachusetts), 23 August 1794; *Salem Gazette* (Salem, Massachusetts), 9 September 1794; Sonneck, *Early Concert Life*, 297 & 313.

²⁴⁴ *Connecticut Courant* (Hartford, Connecticut), 27 July 1795; Sonneck, *Early Concert Life*, 322-323.

²⁴⁵ *Connecticut Courant* (Hartford, Connecticut), 8 August 1796; Sonneck, *Early Concert Life*, 323.

²⁴⁶ *Morning Chronicle* (New York, New York), 15 January 1805; *New-York Evening Post* (New York, New York), 15 January 1805; *New York Gazette and General Advertiser* (New York, New York), 15 January 1805.

²⁴⁷ Hall, "Early Sounds," 230.

Pennsylvania.²⁴⁸ In 1756, Benjamin Franklin wrote that he had "heard very fine music in the [Moravian] church; flutes, oboes, French horns, and trumpets, accompanied by the organ."²⁴⁹ Other prominent American settlements of the Moravian Church included Lititz and Nazareth, Pennsylvania, and Salem, North Carolina. Moravian musicians in Pennsylvania were sometimes hired for performances in Philadelphia.²⁵⁰

While British pot-pourri programming practices held sway in throughout America until the 1840s, the Moravian settlements adhered to German principles. Composers commonly programmed in services and concerts included Johann Christoph Bach, Johann Stamitz, Carl Stamitz, George Frideric Handel, Johann Baptist Vanhal, Johann Gottlieb Graun, Václav Pichl, Franz Joseph Haydn, and Wolfgang Amadeus Mozart. Moravian composers featured in performances included John G. Herbst, John Antes, John Frederick Peter, David Moritz Michael (also a hornist), John C. Bechler, Peter Wolle, and George Mueller. Moravian composers wrote anthems for voices, orchestral works as well as *Parthie* and military marches for harmoniemusik ensembles.

In his manuscript, *Historical Notes on Music in Bethlehem, Pennsylvania. From 1741-1871*, Rufus Grider lists the following horn players in the settlement of Bethlehem, Pennsylvania:

²⁴⁸ Elizabeth Lehman Myers, *A Century of Moravian Sisters: A Record of Christian Community Life* (New York: Fleming H. Revell, 1918), 195.

²⁴⁹ Quoted in Rufus A. Grider, *Historical Notes on Music in Bethlehem, Pennsylvania. From 1741-1871* (Philadelphia: n.p., 1873; reprint, Winston-Salem, North Carolina: Moravian Music Foundation, Moravian Music Publications No. 4, 1957), 4.

²⁵⁰ Robert A. Gerson, *Music in Philadelphia* (Philadelphia: Theodore Presser, 1940. Reprint, Westport, Connecticut: Greenwood Press, 1970), 7.

Frederick Boeckel, horn and trumpet
David Kliest, tenor singer, horn and trombone
Tobias Boeckel, horn and trombone
David Moritz Michael, composer, clarinet, violin, and horn
John Daniel Oesterlein, horn and trombone
J. Christian Luckenbach, horn
David Peter Schneller, clarinet and horn
George W. Dixon, horn
Charles L. Knause, horn and basso
Ernst L. Lehman, horn
Ambrose K. Raueh, horn and trombone
J. Edward Luckenbach, horn
Bernard E. Lehman, horn and organ²⁵¹

In summary, works for solo horn and chamber music featuring the horn were popular in America just as they were in Europe. Compositions and arrangements by European horn virtuosi/composers, such as Giovanni Puzzi, Giovanni Punto, and Frédéric Duvernoy were performed by hornists in America. Hunting overtures were extremely popular in the 1790s and hornists were featured by name in the concert advertisements.

Compositions not programmed elsewhere in early America were played in Moravian communities. Moravian hornists performed in concerts that included symphonies, oratorios, Harmoniemusik and Parthie (chamber groups), and small groups ranging from duets to sextets. All in all, this study shows a significant repertory for the hornist in early America.

²⁵¹ Grider, *Historical Notes*, 30-40.

CHAPTER V

CONCLUSIONS

A number of conclusions may be drawn from this study. The first and foremost, contrary to traditional Euro-centric horn scholarship, is that hornists were frequent soloists and ensemble participants in the musical activities of early America. The horn was used in military musical groups and on the civilian concert stage. It was also used as a solo instrument in performances of chamber music, oftentimes the original work or arrangement of the hornist. Domestic servants with the ability to play the horn were in high demand by the upper class in the middle and southern colonies where the horn was used in serenade groups and small dance ensembles/orchestras; it was also used as a signal instrument for fox and boar hunts. The general public seems to have been quite familiar with the horn by the 1770s, particularly in the major urban areas surveyed in this study. The use of the horn in military bands, dance orchestras, outdoor entertainments or pleasure gardens, theatre and concert orchestras, musical societies, and the hunt were all factors that influenced this familiarity.

The horn was an instrument utilized by the bands attached to the French, British, Irish, German and Hessian troops stationed in the colonies. These regimental attachments generally consisted of a traditional *Harmoniemusik* instrumentation: two oboes, two horns, two bassoons. This grouping was sometimes supplemented with two clarinets

and/or two German or transverse flutes. Bands of the colonial militia groups, as well as later groups of the Continental Army, followed this European formula until after the War of 1812 when full bands, particularly brass bands, replaced the smaller Harmoniemusik groups. The horn remained a part of the instrumentation of these larger groups. In addition to their military duties many hornists supplemented their incomes by playing in civilian concerts and teaching music lessons.

The horn was utilized as a regular instrument of the theatre orchestras beginning in the 1790s. Traveling opera and theatre companies employed hornists; these groups included the Old American Company (formerly the American Company) and the French Opera Troupe or Company. Theatres in the major cities generally employed full orchestras, including horns, for the theatrical season as well. While these theatre musicians generally earned low wages, the work was steady and the exposure gained from theatrical work opened other avenues for employment, such as teaching and assisting other entertainers with local benefit concerts. The musicians of the orchestras of touring groups and the unaffiliated itinerant performers joined forces with the local professional and amateur musicians in order to perform concerts in the cities they visited.

The horn was not quite as popular a domestic instrument as the recorder, German or transverse flute, violin, harpsichord, or fortepiano. However, servants with the ability to play the horn were highly prized and many employers paid the fees to have their servants trained as musicians. It was very common in the colonies for servants and slaves to be identified in written records by their ability to play the horn.

Teachers of the horn were available in America as early as 1736 but horn was usually just one of the many instruments most of them taught. Evidence of teachers who specifically taught the horn, and only the horn, are limited to a few examples. University training first became available for American hornists in the 1820s.

Music stores and individuals sold horns and horn-related equipment, such as sheet music, tutors, crooks, and mouthpieces throughout the time surveyed for this study. Colonial and Revolutionary-era hornists in military groups used fixed-pitch horns for field (marching) presentations as this eliminated the burden of carrying a set of crooks during a performance. In formal concert settings, military music groups often performed pieces in multiple keys and through the use of crooks, it was possible for the hornists to change keys at will. All evidence points to the exclusive use of natural or valveless horns in America until 1835 when a reviewer noted that Augustus Aupick, first horn, played on a valve horn and that William Nidds, second horn, played on a natural horn.

Examination of reviews of performances by soloists, advertisements about horn players of the day, and available tutors, all seem to point to the use of hand technique rather than the use of valves. No evidence of the use of the valved horn before 1835 in America has come to light. The use of the natural horn may be due to the influence of the French-trained soloists that were active in America. The natural horn, utilizing the natural harmonic series with other pitches available by hand manipulation in the bell, was popular in France until the end of the 19th century while the valved horn became

prominent elsewhere.²⁵² Simple hunting horns were made in the American colonies as early as 1765 however most concert or natural horns were imported from England, France, and Germany until the twentieth century.

Appendix B contains pertinent information of a number of individuals who were active in America as either horn players and/or teachers of the horn. A number of these players have not been addressed in any previous horn scholarship. Just as in the modern world, very few players identified and investigated in this study made their living entirely from the horn; most combined horn playing with other livelihoods such as teaching, composing, publishing, or other non-music occupations. Horn players traveled with operatic and theatrical touring groups or moved around on their own in search of job opportunities. Brass players of this time were males with few notable exceptions, even in Europe. Madame Rosier and Katharina Maria Saxon deserve special recognition as female hornists, and as such are exciting additions to the list of known female brass players in the eighteenth and nineteenth centuries.²⁵³ Hopefully, more information will be uncovered about these and many more female musicians of this time.

²⁵² Professor Joseph Meifred taught valved horn at the *Conservatoire national supérieur de musique de Paris* (Paris Conservatoire) from 1833 until his death in 1867. The valves were not used to make the instrument fully chromatic as it is used today. Rather, the valves were used for instantaneous crook changes and used in combination with hand technique. The valved horn class was re-introduced in 1897 by Professor François Bremond after a thirty year hiatus. The Paris Conservatoire did not officially adopt the (fully chromatic) valved horn until 1903. Valved horns became popular in Germany in the 1820s and in England during the 1830s.

²⁵³ Beate Pokorny and Mrs. Charles are the only other known female horn player of this time. Pokorny performed a concerto by Giovanni Punto at the Concert Spirituel in Paris on December 24, 1779. Constant notes that: “Ils purent entendre une femme, Mlle Pokorny, jouer un concerto de cor de chasse de Punto, avec des sons ‘charmants et justes’ qui la firent applaudir.” Constant Pierre, *Histoire du Concert Spirituel, 1725-1790* (Paris: Société Française de Musicologie, 1975), 215.

Many of the notable hornists in early America were French. America received an influx of French refugees in the late 1780s and throughout the 1790s due to the French revolution and the slave uprisings on the islands of the French Caribbean, most notably Sainte-Domingue (now Haiti). There was a similar exodus of Polish refugees to America following the failed Kosciusko uprising in Europe in 1830. Some of these Polish refugees came to the United States voluntarily; others, mostly soldiers from aristocratic families, were prisoners-of-war deported to America by order of the Austrian emperor in 1834. Like the French refugees, some of the Polish deportees who came to America were formerly wealthy people, some of aristocratic origins, who arrived penniless and in need of a livelihood. They turned to the accomplishments of their privileged upbringings in order to make a living. French and Polish refugees billed themselves as instrumentalists, vocalists, actors, and teachers. German musicians began arriving in large numbers in 1825.

Concerts in America at this time followed the programming example of the British potpourri concert. Solos and concertos written by the performer were popular in America just as in Europe. Individual movements from Karl Stamitz's *Symphony No. 3* ("La Chasse") were extremely popular in the 1790s. Horn players were featured by name in the advertisements of concerts in which the Stamitz was programmed. A quartet by Ignaz Pleyel seems to have been popular with hornists of the time. Compositions and arrangements by European horn virtuosi/composers, such as Giovanni Puzzi, Giovanni Punto, and Frédéric Duvernoy were also performed by hornists in America.

Horn players were common in the Moravian communities in America. A set of hunting horns was taken to Springplace (1735 to 1740), the short-lived Moravian community in Georgia, and is one of the earliest references to the instrument in the colonies. Compositions not programmed elsewhere in early America were played in these communities; works by Franz Joseph Haydn, Václav Pichl, George F. Handel, as well as Moravian composers David Michael Moritz, John Antes, and Christian Ignatius Latrobe, are included in this category. Moravian hornists performed in concerts that included symphonies, oratorios, Harmoniemusik and Parthie (chamber groups), and small groups ranging from duets to sextets.

In conclusion, this study shows a significant amount of American horn activity from the earliest days of colonial society to 1840 and adds an important chapter to the overall history of the horn. However, this is just the beginning of the journey into the world of the horn in America. As more records, such as newspapers, vital records, and church documents, are digitized and made available to researchers, a clearer picture of the horn player in the New World will begin to emerge.

REFERENCES

- Aaron, Amy. "William Tuckey, a Choirmaster in Colonial New York." *The Musical Quarterly*, Vol. 64, No. 1 (Jan., 1978): 79-97.
- Accessible Archives*. Malvern, Pennsylvania: Accessible Archives, Inc., 2007. Online database. Available through www.accessible.com/accessible.
- Albrecht, Otto E. "Opera in Philadelphia, 1800-1830." *Journal of the American Musicological Society* 32, no. 3 (1979): 499-515.
- Anderson, Gillian B. *Music in New York during the American Revolution: An Inventory of Musical References in Rivington's New York Gazette*. Boston: Music Library Association, 1987.
- Anderson, Mark J. *A Sourcebook of Nineteenth-Century American Sacred Music for Brass Instruments*. Music Reference Collection. Westport, Connecticut: Greenwood Press, 1997.
- Anderson, Simon Vance. "American Music during the War for Independence, 1775-1783." Ph.D. diss., University of Michigan, 1965.
- Anderson, T.J. "The Collegium Musicum Salem, 1780-1790: Origins and Repertoire." Ph.D. diss., Florida State University, 1976.
- Ayars, Christine Merrick. *Contributions to the Art of Music in America by the Music Industries of Boston, 1640 to 1936*. New York: The H.W. Wilson company, 1937.
- Baines, Anthony. *European and American Musical Instruments*. London: Chancellor, 1983.
- _____. *The Concise Oxford Dictionary of Musical Instruments*. New York: Oxford University Press, 1992.
- _____. *Brass Instruments: Their History and Development*. New York: Dover Publications, 1993.
- Baines, Anthony, and Galpin Society. *Musical Instruments through the Ages*. New York: Walker, 1976.

- Barck, Dorothy C. "The Anacreontic Society of New York." *The New-York Historical Society Quarterly Bulletin* 16 (January 1933): 115-123.
- Barnes, Robert, comp. *Marriages and Deaths from Baltimore Newspapers, 1796-1816*. Baltimore: Genealogical Publishing Co., 1978.
- _____. *Maryland Marriages, 1801-1820*. Baltimore: Genealogical Publishing Co., 1993.
- Baron, John H. "Music in New Orleans, 1718-1792." *American Music* 5, no. 3 (1987): 282-290.
- Benson, Norman Arthur. "The Itinerant Dancing and Music Masters of Eighteenth-Century America." Ph.D. diss., University of Minnesota, 1963.
- Benton, Rita. "Pleyel (i)." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed February 1, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21940pg1>.
- Brooks, Henry M. *Olden-Time Music; a Compilation from Newspapers and Books*. Boston: Ticknor and Company, 1888.
- Broucek, Jack W. "Eighteenth-Century Music in Savannah, Georgia." Thesis, Florida State University, 1963.
- Broyles, Michael. *Music of the Highest Class: Elitism and Populism in Antebellum Boston*. New Haven: Yale University Press, 1991.
- Brüchle, Bernhard. *Horn Bibliographie*. Wilhelmshaven: Heinrichshofen, 1970.
- Brüchle, Bernhard and Kurt Janetzky. *The Horn*. Portland, Oregon: Amadeus Press, 1988.
- _____. *Kulturgeschichte Des Horns: E. Bildsachbuch* (A pictorial history of the horn). Tutzing: Schneider, 1976.
- Burns, Annie Walker, comp. *Abstracts of Wills of Baltimore County*, vol. 17 (1838 to 1840). Washington, D.C.: Homer A. Walker, n.d.
- Butler, Nicholas Michael. "Votaries of Apollo: The St. Cecilia Society and the Patronage of Concert Music in Charleston, South Carolina, 1766-1820." Ph.D. diss., Indiana University, 2004.

- Butler, Nicholas Michael. *Votaries of Apollo: The St. Cecilia Society and the Patronage of Concert Music in Charleston, South Carolina, 1766-1820*. Columbia, South Carolina: University of South Carolina Press, 2007.
- Byrnside, Ronald L. *Music in Eighteenth-Century Georgia*. Athens, Georgia: University of Georgia Press, 1997.
- Cale, John G. "French Secular Music in Saint-Domingue (1750-1795) Viewed as a Factor in America's Musical Growth." Ph.D. diss., Louisiana State University, 1971.
- Camus, Raoul F. "The Military Band in the U.S. Army Prior to 1834." Thesis, New York University, 1969.
- _____. *Military Music of the American Revolution*. Chapel Hill, North Carolina: University of North Carolina Press, 1976.
- Carroll, Thomas. "Bands and Band Music in Salem." *Historical Collections of the Essex Institute* Vol. XXXVI No. 4 (October 1900): 265-284.
- Carter, Stewart. "The Gütter Family: Wind Instrument Makers and Dealers to the Moravian Brethren in America." *Journal of the American Musical Instrument Society* 27 (2001): 48-83.
- Carter, Stewart, Historic Brass Society., and Cité de la musique (Paris France). *Brass Scholarship in Review : Proceedings of the Historic Brass Society Conference, Cité De La Musique, Paris, 1999*. Bucina. Hillsdale, NY: Pendragon Press, 2006.
- Claghorn, Charles Eugene. *Biographical Dictionary of American Music*. West Nyack, NY: Parker Publishing Company, 1973.
- Claypool, Richard D. "Archival Collections of the Moravian Music Foundation and Some Notes on the Philharmonic Society of Bethlehem." *Fontes Artis Musicae* 23 (October-December 1976): 177-190.
- Clinkscale, Martha Novak. *Makers of the Piano, 1700-1820*. Oxford: Oxford University Press, 1993.
- Coar, Birchard. *A Critical Study of the Nineteenth Century Horn Virtuosi in France*. DeKalb, Illinois: by the author, 1952.
- Cobau, Judith. "The Precarious Life of Thomas Pike, a Colonial Dancing Master in Charleston and Philadelphia." *Dance Chronicle* 17, no. 3 (1994): 229-262.

- Compton, Benjamin Richard. "Amateur Instrumental Music in America, 1765 to 1810." Ph.D. diss., Louisiana State University, 1979.
- Constant, Pierre. *Histoire du Concert Spirituel, 1725-1790*. Paris: Société Française de Musicologie, 1975.
- Corry, Mary Jane, Kate VanWinkle, and Robert Keller. *The Performing Arts in Colonial American Newspapers 1690-1783*. CD-ROM. New York: University Music Editions, 1997.
- Dart, Thurston. "The Mock Trumpet." *Galpin Society Journal* 6 (July 1953): 35-40.
- David, Hans Theodore. "Musical Life in the Pennsylvania Settlements of the *Unitas Fratrum*." *Transactions of the Moravian Historical Society* 13 (1942): 19-58. Reprint, Winston-Salem, North Carolina: Moravian Music Foundation, Moravian Music Publications no. 6, 1959.
- Davis, Ronald L. *A History of Music in American Life, Vol. I: The Formative Years, 1620-1865*. Malabar, Florida: Robert Krieger Publishing CO., 1982.
- DeMetz, Kaye. "Theatrical Dancing in Nineteenth-Century New Orleans." *Louisiana History: The Journal of the Louisiana Historical Association* 21, no. 1 (1980): 23-42.
- Drummond, Robert R. *Early German Music in Philadelphia*. New York: D. Appleton & Company, 1910. Reprint, New York: Da Capo Press, 1970.
- Dunlap, William. *Diary of William Dunlap*. Edited by Dorothy C. Barck. 3 vols. New York: Benjamin Blom, 1930. Reprinted in 1 volume, 1969.
- Dunlap, William. *A History of the American Theatre*. New York: J. & J. Harper, 1832.
- Durang, Charles. *The Philadelphia Stage. From the Year 1749 to the Year 1855. Partly compiled from the papers of his father, the late John Durang; with notes by the editors [of the Philadelphia Sunday Dispatch]*. Published serially in the *Sunday Dispatch*, Philadelphia, 1860-61.
- Eitner, Robert. *Biographisch-Bibliographisches Quellenlexicon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts*. 10 vols. Leipzig, 1898. Reprint, New York: Musurgia, 1947.

- Eliason, Robert E. "Early American Valves for Brass Instruments," *The Galpin Society Journal* 23 (August, 1970), 86-96.
- _____. "Oboes, Bassoons, and Bass Clarinets, made by Hartford, Connecticut, Makers before 1815." *Galpin Society Journal* 30 (May 1977): 43-51.
- _____. "The Meachams, Musical Instrument Makers of Hartford and Albany." *Journal of the American Musical Instrument Society* 5-6 (1979-80): 54-73.
- _____. "George Catlin, Hartford Musical Instrument Maker, Part I." *Journal of the American Musical Instrument Society* 8 (1982): 16-37.
- _____. "George Catlin, Hartford Musical Instrument Maker, Part II." *Journal of the American Musical Instrument Society* 9 (1983): 21-52.
- Ellsworth, Jane. "The Clarinet in Early America: 1780 to 1820." PhD diss., The Ohio State University, 2004.
- Eskew, Harry, Karl Kroeger, Samuel Holyoke, and Jacob Kimball. *Selected Works of Samuel Holyoke and Jacob Kimball*. Music of the New American Nation. New York: Garland, 1998.
- Estock, Joseph James. "A Biographical Dictionary of Clarinetists Born Before 1800." Ph.D. diss., University of Iowa, 1972.
- Farrar, Lloyd P. "Under the Crown & Eagle." *Newsletter of the American Musical Instrument Society* 13 (June 1984): 7.
- Fétis, François-Joseph. *Biographie universelle des musiciens et bibliographie général de la musique*. 2nd ed. 10 vols. Paris: Firmin-Didot, 1883-84.
- Ffrench, Florence. *Music and Musicians in Chicago*. Da Capo Press Music Reprint Series. New York: Da Capo Press, 1979.
- Filby, P. William, and Mary K. Meyer, eds. *Passenger and Immigration Lists Index*. 3 volumes, with annual supplements, 1982-2003. Detroit: Gale Research Company, 1981-.
- Finney, T.M. "The Collegium Musicum at Lititz, Pennsylvania, during the Eighteenth Century." *Papers of the American Musicological Society* (1937): 45-55.
- Fisher, William Arms. *Notes on Music in Old Boston*. Boston: Oliver Ditson Co., 1918.

- Fitzpatrick, Horace. *The Horn and Horn-Playing, and the Austro-Bohemian Tradition from 1680-1830*. New York: Oxford University Press, 1970.
- Fouchard, Jean. *Plaisirs de Saint-Domingue: Notes sur sa vie sociale, littéraire et artistique*. Port-au-Prince: Imprimerie de l'état, 1955.
- Garofalo, Robert Joseph, and Mark Elrod. *A Pictorial History of Civil War Era Musical Instruments & Military Bands*. Charleston, West Virginia: Pictorial Histories Pub. Co., 1985.
- Gee, Harry. "Early American Clarinet Music." *Woodwind World* 2 (November 1958): 9.
- Gerber, Ernst Ludwig. *Historisch-Biographisches Lexikon der Tonkünstler (1790-1792) and Neues Historisch-Biographisches Lexikon der Tonkünstler (1812-1814)*. Facsimile edition, edited by Othmar Wessely. Graz: Akademische Druck- u. Verlagsanstalt, 1966.
- Gerson, Robert A. *Music in Philadelphia*. Philadelphia: Theodore Presser, 1940. Reprint, Westport, Connecticut: Greenwood Press, 1970.
- Gleason, Harold, and Warren Becker. *Early American Music: Music in America from 1620 to 1920*. 2nd ed. Music Literature Outlines. Bloomington, Indiana: Frangipani Press, 1981.
- Gombos, Marilyn. *A Day of Solemn Thanksgiving: Moravian Music for the Fourth of July, 1783, in Salem, N.C.* Chapel Hill: The University of North Carolina Press, 1977.
- Goodale, Ezekial. *The Instrumental Director. Containing Rules for all Musical Instruments in Common Use, Laid Down in a Plain and Concise Manner. To which is added a Variety of Instrumental Musick of the Riches and Most Popular Kind Extant; A Part of which was never before Published in this Country*. Hallowell, Maine: 1819.
- Gregory, Robin. *The Horn: A Comprehensive Guide to the Modern Instrument & Its Music*. 2nd ed. London: Faber, 1969.
- Grider, Rufus A. *Historical Notes on Music in Bethlehem, Pennsylvania. From 1741-1871*. Philadelphia, 1873. Reprint, Winston-Salem, North Carolina: Moravian Music Foundation, Moravian Music Publications no. 4, 1957.

- Groce, Nancy Jane. *Musical Instrument Makers of New York: A Directory of Eighteenth and Nineteenth-Century Urban Craftsmen*. Stuyvesant, New York: Pendragon Press, 1991.
- Guion, David M. "Felippe Cioffi: A Trombonist in Antebellum America." *American Music* 14, no. 1 (1996): 1-41.
- Hall, Harry H. "The Columbian Band: Bethlehem Moravians in the Early Nineteenth Century Pennsylvania Militia." *Moravian Music Journal* 29 (Winter 1984): 98-105.
- _____. "Early Sounds of Moravian Brass Music in America: A Cultural Note from Colonial Georgia." *Brass Quarterly* 7 (Spring 1964): 115-23.
- _____. "The Salem Band: Its Early Nineteenth-Century Military Image." *Journal of Band Research* 17 (Spring 1982): 1-14.
- _____. "The Moravian Wind Ensemble: A Distinctive Chapter in America's Music." Ph.D. diss., George Peabody College for Teachers, Vanderbilt University, 1967.
- Hansen, Richard K. *The American Wind Band: A Cultural History*. Chicago: GIA Publications, Inc., 2005.
- Hastings, George Everett. *The Life and Works of Francis Hopkinson*. Chicago, Illinois: University of Chicago Press, 1926.
- Haydn, Michael, and Kurt Janetzky. *Cassatio in Es-Dur Für Zwei Hörner, Zwei Violinen, Zwei Violen, Violoncello Und Kontrabass* Musica Da Camera. Ebersberg: Brand, 1992.
- Heads of Families at the First Census of the United States Taken in the Year 1790: Pennsylvania*. Washington, D.C.: Government Printing Office, 1908. Republished Bountiful, Utah: American Genealogical Lending Library, 1993.
- Hellyer, Roger. "The Harmoniemusik of the Moravian Communities in America." *Fontes Artis Musicae* 27 (April-June 1980): 95-108.
- Hindman, John Joseph. "Concert Life in Ante-Bellum Charleston." Ph.D. diss., University of North Carolina at Chapel Hill, 1976.

- Hinson, Maurice, and Anne McClenny Krauss. *Ensemble Music of the Capital City: A Collection of Keyboard Pieces and Songs [Sic] Performed in Philadelphia During the Early Days of the Young Republic [Printed Music]* Philadelphia Series. Miami, Florida: CPP/Belwin, 1990.
- Hipsher, Edward Ellsworth. *American Opera and Its Composers*. New York: DaCapo Press, 1978.
- Hixon, Donald L., and Charles Evans. *Music in Early America: A Bibliography of Music in Evans*. Metuchen, New Jersey: Scarecrow Press, 1970.
- Hollowak, Thomas L., comp. *Marriages and Deaths in the Baltimore Sun, 1837-1850*. Baltimore: Genealogical Publishing Co., 1978.
- Holyoke, Samuel. *The Instrumental Assistant. Containing instructions for the violin, German-flute, clarionett, bass-viol, and hautboy. Compiled from late European publications. Also a selection of favorite airs, marches, &c. Progressively arranged, and adapted for the use of Learners*. Vol. 1. Exeter, New Hampshire: H. Ranlet, ca. 1800.
- _____. *The Instrumental Assistant*. Vol. 2. Exeter, New Hampshire: H. Ranlet, 1807.
- Hommann, Charles. *Charles Homann: Surviving Orchestral Music*. Music of the United States of America, Volume 17. Edited by Joanne Eggert Swenson-Eldridge. Middleton, Wisconsin: A-R Editions, Inc., 2007.
- Hoogerwerf, Frank W. *Music in Georgia*. Da Capo Press Music Reprint Series. New York: Da Capo Press, 1984.
- Hoole, W. Stanley. *The Ante-bellum Charleston Theatre*. Tuscaloosa, Alabama: University of Alabama Press, 1946.
- Hopkinson, Francis. *The First American Poet-Composer*. Alexandria, Virginia: Chadwyck-Healey Inc., 1996.
- Housewright, Wiley L. *A History of Music & Dance in Florida, 1565-1865*. Tuscaloosa, Alabama: The University of Alabama Press, 1991.
- Howard, John Tasker. "The Hewitt Family in American Music." *The Musical Quarterly* 17, no. 1 (1931): 25-39.

- Howard, John Tasker. *Our American Music: Three Hundred Years of It*. New York: Thomas Y. Crowell, 1929-31.
- Howe, William P. "Early American Music." *American Music*, Vol. 17, No. 1 (Spring, 1999): 87-116.
- Humphries, John. *The Early Horn: a Practical Guide*. Cambridge Handbooks to the Historical Performance of Music. New York: Cambridge University Press, 2000.
- _____. *An Index to Deeds of the Province and State of South Carolina, 1719-1785, and Charleston District, 1785-1800*. Easley, South Carolina: Southern Historical Press, 1977.
- Ingram, Jeannine. "Repertory and Resources of the Salem Collegium Musicum, 1780-1790." *Fontes Artis Musicae* 26, no. 4 (October-December 1979): 267-81.
- Ireland, Joseph N. *Records of the New York Stage: from 1750 to 1860, Volume 1 & 2*. New York: T.H. Morrell, 1866.
- Janta, Alexander. *Early XIX Century American Polish Music*. New York: The Polish Review, [1965?].
- Jefferson, Thomas. *The Portable Thomas Jefferson*, ed. Merrill D. Peterson. New York: Penguin Books, 1977.
- Johns, Michael. "A Second Look at the Wind Music of Collauf." *Moravian Music Journal* 41 (Fall 1996): 7-18.
- Johnson, H. Earle. *Musical Interludes in Boston, 1795-1830*. New York: Columbia University Press, 1943. Reprint, New York: AMS Press, 1967.
- _____. *First Performances in America to 1900: Works with Orchestra*. Bibliographies in American Music, no. 4. Detroit: Information Coordinators, 1979.
- _____. *Hallelujah, Amen! The Story of the Handel & Haydn Society of Boston*. New York: DaCapo Press, 1981.
- Keefer, Lubov. *Baltimore's Music*. Baltimore: The Author, 1962.
- King, Susan S. *Roman Catholic Deaths in Charleston, South Carolina, 1800-1860*. Columbia, South Carolina: South Carolina Magazine of Ancestral Research (SCMAR), 2000.

- Kinzer, Charles E. "The Band of Music of the First Battalion of Free Men of Color and the Siege of New Orleans, 1814-1815." *American Music* 10, no. 3 (1992): 348-369.
- Knouse, Nola Reed. *The Music of the Moravian Church in America*. Eastman Studies in Music. Rochester, New York: University of Rochester Press, 2008.
- Koegel, John. "Spanish and French Mission Music in Colonial North America." *Journal of the Royal Musical Association* 126, no. 1 (2001): 1-53.
- Kombrink, Ilona, Aurelio Estanislao, Thor Johnson, Johann Friedrich Peter, Johannes Herbst, John Antes, J. Dencke, David Moritz Michael, and Edward Leinbach. *Music of the American Moravians*. sound recording. Odyssey, 1969.
- Krehbiel, Henry Edward. *The Philharmonic Society of New York*. New York: Novello, Ewer, and Co., 1892.
- Kroeger, Karl. *A Moravian Music Sampler [Printed Music]* Moravian Music Foundation Publications. Winston-Salem, North Carolina: Moravian Music Foundation, 1974.
- _____. Victor Fell Yellin, Victor Pelissier, William Dunlap, R. Taylor, and William Dimond. *Early Melodrama in America*. Nineteenth-Century American Musical Theater. New York: Garland, 1994.
- Krohn, Ernst C. *Missouri Music*. New York: Da Capo Press, 1971.
- Krummel, Donald W. "Philadelphia Music Engraving and Publishing, 1800-1820: A Study in Bibliography and Cultural History." Ph.D. diss., University of Michigan, 1958.
- _____. *Bibliographical Handbook of American Music*. Urbana and Chicago: University of Illinois Press, 1987.
- Lahee, Henry Charles. *Annals of Music in America; a Chronological Record of Significant Musical Events, from 1640 to the Present Day, with Comments on the Various Periods into Which the Work Is Divided*. Boston: Marshall Jones Company, 1922.
- Lambert, Barbara, ed. *Music in Colonial Massachusetts, 1630-1820*. 2 vols. Publications of the Colonial Society of Massachusetts, vols. 53-54. Boston: The Colonial Society of Massachusetts, 1980, 1985.

- Lawrence, Vera Brodsky. "Mr. Hewitt Lays it on the Line." *19th Century Music* 5 (Summer 1981): 3-15.
- Lawrence, Vera Brodsky. *Strong on Music: The New York Music Scene in the Days of George Templeton Strong: Resonances, 1836-1849*. Chicago: University of Chicago Press, 1995.
- Lawson, Charles Truman. "Musical Life in the Unitas Fratrum Mission at Springplace, Georgia, 1800-1836." Thesis (Ph.D.), Florida State University, 1970.
- Library of Congress. Music Division., Julia Gregory, Oscar George Theodore Sonneck, and Library of Congress. Catalog Division. *Catalogue of Early Books on Music (before 1800)*. Washington D.C.: Government Printing Office, 1913.
- Lineback, J. A., and Donald McCorkle. *Regiment Band of the Twenty-Sixth North Carolina*. Moravian Music Foundation Publications. Winston-Salem, North Carolina: Moravian Music Foundation, 1958.
- Lowens, Irving. *Music and Musicians in Early America*. New York: W.W. Norton, 1964.
- Mackie, Shirley. "Early American Clarinetists." *Woodwind World* 1 (December 1957): 3.
- Mactier, William L. *A Sketch of the Musical Fund Society of Philadelphia: Read Before the Society January 29, 1885*. Philadelphia: Press of Henry B. Ashmead, 1885.
- Madeira, Louis C. *Annals of Music in Philadelphia and History of the Musical Fund Society, from its Organization in 1820 to the Year 1858*. Edited by Philip H. Goepp. Philadelphia: J.B. Lippincott, 1896.
- Mahan, Katherine Hines. *Showboats to Soft Shoes; a Century of Musical Development in Columbus, Georgia, 1828-1928*. Columbus, Georgia: Cosco Pub., 1968.
- Mangler, Joyce Ellen. *Rhode Island Music and Musicians, 1733-1850*. Detroit: Information Coordinators, 1965.
- Marcuse, Sibyl. *Musical Instruments: A Comprehensive Dictionary*. Garden City, New York: Doubleday and Company, 1964.
- Marino, Samuel J. "Early French-Language Newspapers in New Orleans." *Louisiana History: The Journal of the Louisiana Historical Association* 7, no. 4 (1966): 309-321.

- Marrocco, W. Thomas, and Harold Gleason. *Music in America, an Anthology from the Landing of the Pilgrims to the Close of the Civil War, 1620-1865*. New York: W.W. Norton, 1964.
- Mates, Julian. *The American Musical Stage before 1800*. New Brunswick, New Jersey, Rutgers University Press, 1962.
- Maurer, Maurer. "Music in Wachovia, 1753-1800." *The William and Mary Quarterly* 8, no. 2 (1951): 214-227.
- McCorkle, Donald. *John Antes, American Dilettante* Moravian Music Foundation Publications. Winston-Salem, N.C.: Moravian Music Foundation, 1956.
- _____. "The Collegium Musicum Salem: its Music, Musicians, and Importance." *North Carolina Historical Review* 33 (1956): 483. Reprint, Winston-Salem, North Carolina: Moravian Music Foundation, Moravian Music Publications no. 3, 1956. Rev. 2nd ed. By Jeannine Ingram, 1979.
- _____. "The Moravian Contribution to American Music." *Notes* 13 (1956), 597-606. Reprint, Winston-Salem, North Carolina: Moravian Music Foundation, Moravian Music Publications no. 1, 1956.
- _____. "Moravian Music in Salem; a German-American Heritage." Thesis, Indiana University, 1958. University Microfilms, 1958.
- McCutcheon, Roger P. "The First English Plays in New Orleans." *American Literature* 11, no. 2 (1939): 183-199.
- McGairl, Pamela. "The Vauxhall Jubilee." *Musical Times* 127 (November 1986): 611-15.
- McPherson, Sandra J. "Nineteenth-Century American Clarinet Music, 1878-1915: An Annotated Bibliography." Thesis, University of California at Santa Barbara, 1982.
- _____. "The Clarinet in Nineteenth-Century America." *ClariNetwork* 4, no. 4 (1985): 10-13.
- McVeigh, Simon. *Concert Life in London from Mozart to Haydn*. Cambridge: Cambridge University Press, 1993.
- _____. "The Benefit Concert in Nineteenth-Century London: From 'tax on the nobility' to 'monstrous nuisance'." In *Nineteenth-Century British Music Studies*, vol. 1, edited by Bennett Zon, 242-66. Aldershot: Ashgate, 1999.

- Mendoza de Arce, Daniel. *Music in Ibero-America to 1850: a historical survey*. Lanham, Maryland: Scarecrow Press, Inc., 2001.
- Metz, Kaye De. "Dancing Families in New Orleans' Nineteenth-Century English-Language Theatres." *Louisiana History: The Journal of the Louisiana Historical Association* 33, no. 4 (1992): 381-397.
- Michael, David Moritz. *Parthia VI, for Two Bb Clarinets, Two Horns in F, and Two Bassoons*. The Moramus Edition of the Moravian Music Foundation, Inc.: Boosey and Hawkes, 1966.
- Michael, David Moritz, and Nola Reed Knouse. *Complete Wind Chamber Music*. Recent Researches in American Music. Middleton, Wisconsin: Published for the American Musicological Society by A-R Editions, 2006.
- Michael, David Moritz, and Karl Kroeger. *Der 103te Psalm : An Early American-Moravian Sacred Cantata for Alto, Tenor, and Bass Soloists, Mixed Chorus, and Orchestra (1805)*. Recent Researches in American Music. Middleton, Wisconsin: A-R Editions, 2008.
- Molnar, John W. "Art Music in Colonial Virginia." In *Art and Music in the South: Institute of Southern Culture Lectures at Longwood College, 1960*, ed. Francis B. Simkins, 63-108. Roanoke, Virginia: The Stone Printing and Manufacturing Co., 1961.
- Morley-Pegge, Reginald. *The French Horn; Some Notes on the Evolution of the Instrument and of Its Technique*. 2nd ed. Instruments of the Orchestra. New York: W. W. Norton, 1973.
- Morley-Pegge, Reginald , et al. "Punto, Giovanni." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed February 17, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22558>.
- Mount Saint Mary's College (Emmitsburg Md.), and John McCaffrey. *The Jubilee at Mount Saint Mary's, October 6, 1858*. New York: E. Dunigan & Brother, 1859.
- Murray, Sterling E. Introduction to *Five Wind Partitas: Music for the Oettingen-Wallerstein Court*. Recent Researches in the Music of the Classic Era, Vols. 30-31. Madison, Wisconsin: A-R Editions, 1989.

- Murray, Sterling E. "Music and Dance in Philadelphia's City Tavern, 1773-1790." In *American Musical Life in Context and Practice to 1865*, edited by James Heintze, 3-47. New York and London: Garland, 1994.
- Myers, Elizabeth Lehman. *A Century of Moravian Sisters: A Record of Christian Community Life*. New York: Fleming H. Revell, 1918.
- Negrin, J. J. *The Free-Mason's Vocal Assistant and Register of the Lodges of Masons in South-Carolina and Georgia*. Charleston, S.C.: Printed by Bro. J.J. Negrin, 1807. http://galenet.galegroup.com/servlet/Sabin?af=RN&ae=CY106256191&srchtp=a&ste=14&locID=duke_perkins.
- Newhill, John P. "Küffner's Works for Clarinet." *The Clarinet* 13, no. 4 (Summer 1986): 34-37.
- "Of Geography." *United States Catholic Miscellany (1822-1835)* 9, no. 3 (Jul 18, 1829): 23-23. <http://search.proquest.com/docview/126343466?accountid=14604>.
- Ogasapian, John. *Music of the Colonial & Revolutionary Era*. American History through Music, David J. Brinkman, ed. Westport, Connecticut: Greenwood Press, 2004.
- Oszakiewski, Robert Andrew, comp. *Maryland Naturalization Abstracts, Volume 1: Baltimore County and Baltimore City, 1784-1851*. Westminster, Maryland: Family Line Publications, 1995.
- Ottenberg, June C. "New York and Philadelphia, 1825-1840: European Opera American Style." In *Opera and the Golden West: the Past, Present, and Future of Opera in the U.S.A.*, ed. John L. DiGaetani and Josef P. Sirefman, 47-59. Cranbury, New Jersey: Associated University Presses, 1994.
- Parker, J.R. "Musical Reminiscences: Pelliser." *The Euterpeiad*, iii/3 (1822-3): 18.
- Pearlman, Martin, and Boston Baroque. *Lost Music of Early America: Music of the Moravians*. Cleveland, Ohio: Telarc, 1998. Compact Disc.
- Pelissier, Victor, and Karl Kroeger. *Pelissier's Columbian Melodies : Music for the New York and Philadelphia Theaters*. Recent Researches in American Music. Madison, Wisconsin: A-R Editions, 1984.
- Perkins, Charles C., and John S. Dwight. *History of the Handel and Haydn Society of Boston, Massachusetts*. Boston: 1883-93. Reprint, New York: Da Capo Press, 1977.

- Pichierri, Louis. *Music in New Hampshire, 1623-1800*. New York: Columbia University Press, 1960.
- Pizka, Hans. *Hornisten-Lexikon* (Dictionary for hornists). Kirchheim b. München: Hans Pizka Edition, 1986.
- Pollock, Thomas Clark. *The Philadelphia Theatre in the Eighteenth Century*. Philadelphia: University of Pennsylvania Press, 1933.
- Porter, Susan L. *With an Air Debonair: Musical Theatre in America, 1785-1815*. Washington D.C.: Smithsonian Institution Press, 1991.
- Pound, Gomer J. "A Study of Clarinet Solo Concerto Literature Composed Before 1850: With Selected Items Edited and Arranged for Contemporary Use." 2 vols. Ph.D. diss., Florida State University, 1965.
- Preston, Katherine K. *Opera on the Road: Traveling Opera Troupes in the United States, 1825-60*. Music in American Life. Chicago: University of Illinois Press, 2001.
- Quincy, Josiah. *Memoir of the Life of Josiah Quincy, Jun., of Massachusetts*. Boston: Cummings, Hilliard, & Co., 1825.
- Rau, Albert G. "The Moravian Contribution to Pennsylvania Music." In *Church Music and Musical Life in Pennsylvania in the Eighteenth Century*. 3 vols. Philadelphia: National Society of the Colonial Dames of America, 1926-47.
- Rau, Albert G., and Hans T. David. *A Catalogue of Music by American Moravians 1742-1842*. Bethlehem, Pennsylvania, 1938. Reprint, New York: AMS Press, 1970.
- Readex: America's Historical Newspapers*. Naples, Florida: Readex (Div. of Newsbank), 2004. Online database. Available through www.readex.com.
- Redway, Virginia Larkin. *Music Directory of Early New York: A file of Musicians, Music Publishers and Musical Instrument-makers listed in New York directories from 1786 through 1835, together with the most important New York Publishers from 1836 through 1875*. New York: New York Public Library, 1941.
- Rice, Albert R. "Clarinet Fingering Charts, 1732-1816." *Galpin Society Journal* (1984), 16-41.
- Rice, Albert R. "Instrumental Tutors and Treatises at Winston-Salem." *Moravian Music Journal* 30 (Fall 1985): 34-35.

- Rice, Albert R. "A History of the Clarinet to 1820." Ph.D. diss., Claremont Graduate School, 1987.
- _____. "Some Performance Practice Aspects of American Sheet Music, 1793-1830." In *Music in Performance and Society: Essays in Honor of Roland Jackson*, edited by Malcolm Cole and John Koegel, 229-47. Warren, Michigan: Harmonie Park Press, 1997.
- _____. *The Clarinet in the Classical Period*. Oxford: Oxford University Press, 2003.
- Rierson, Charles Frederick, and Moravian Music Foundation. "The Collegium Musicum Salem: The Development of a Catalogue of Its Library and the Editing of Selected Works." Thesis (Ed.D.), University of Georgia, 1973.
- Rogers, Delmer D., and E. T. S. "Public Music Performances in New York from 1800 to 1850." *Anuario Interamericano de Investigacion Musical* 6 (1970): 5-50.
- Rohrer, Gertrude Martin, and Pennsylvania Federation of Music Clubs. *Music and Musicians of Pennsylvania / Compiled under the Auspices of the Pennsylvania Federation of Music Clubs by Gertrude Martin Rohrer*. Philadelphia: Theodore Presser Co., 1940.
- Runner, D. C. "Music in the Moravian Community of Lititz." D.M.A. diss., Eastman School of Music, University of Rochester, 1976.
- Sadie, Stanley. "The Wind Music of J. C. Bach." *Music and Letters* 37 (1956): 107-17.
- Saerchinger, Cesar. "Musical Landmarks in New York." *The Musical Quarterly* 6, no. 1 (1920): 69-90.
- Schweikert, Norman C. "Victor Pelissier: America's First Important Professional Hornist." *The Horn Call: Journal of the International Horn Society* I, No. 1 (Feb 1976): 15-18.
- Selch, Frederick R. "Instrumental Accompaniments for Yankee Hymn Tunes: An Investigation of the Evidence." Ph.D. diss., New York University, 2003.
- Sellers, Charles Coleman. *Mr. Peale's Museum: Charles Willson Peale and the First Popular Museum of Natural Science and Art*. New York: W.W. Norton and Co., 1980.

- Shapiro, Anne Dhu. "Pelissier, Victor." *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. 2nd ed., 29 vols. (London: Macmillan, 2001), 19:295-96.
- Shanet, Howard. *Philharmonic: A History of New York's Orchestra*. New York: Doubleday, 1975.
- Smith, Jewel A. *Music, Women, and Pianos in Antebellum Bethlehem, Pennsylvania : The Moravian Young Ladies' Seminary*. Bethlehem: Lehigh University Press, 2008.
- Snedeker, Jeffrey L. "The Horn in Early America." In *Perspectives in Brass Scholarship: Proceedings of the International Historic Brass Symposium, Amherst, 1995*. Bucina: The Historic Brass Society Series, edited by Stewart Carter, no. 2. Stuyvesant, New York: Pendragon Press, 1997.
- Sonneck, O. G. "Early American Operas." *Sammelbände der Internationalen Musikgesellschaft* 6, no. 3 (1905): 428-495.
- _____. *Early Concert-Life in America*. Leipzig: Breitkopf & Härtel, 1907. Reprint, New York: Musurgia, 1949.
- _____. *Early Opera in America*. New York: G. Schirmer, 1915.
- Sonneck, O. G. *Francis Hopkinson, the First American Poet-Composer, 1737-1791 and James Lyon, Patriot, Preacher, Psalmist, 1735-1794*. Da Capo Press Music Reprint Series. New York: Da Capo Press, 1967.
- _____ and William T. Upton. *A Bibliography of Early Secular American Music*. New York: Da Capo Press, 1964.
- Spaeth, Sigmund Gottfried, and William J. Perlman. *Music and Dance in the Southeastern States, Including Florida, Georgia, Maryland, North & South Carolina, Virginia & the District of Columbia*. New York: Bureau of Musical Research, 1952.
- Stamitz, Karl, and Kurt Janetzky. *Quartet, F Major, Op. 8, No. 3, for Oboe (Clarinet) Violin, Viola (Horn) & Cello*. London: Musica Rara, 1958.
- Steinhaus, Walter E. *Music in the Cultural Life of Macon Georgia, 1823-1900*. Tallahassee, Florida, 1973. Microform.

- Stoutamire, Albert. *Music of the Old South: Colony to Confederacy*. Rutherford: Fairleigh Dickinson University Press, 1972.
- Stevens, Charles Edgar. "The Musical Works of Christian Ignatius Latrobe." Ph.D. diss., University of North Carolina at Chapel Hill, 1971.
- Strauss, B.J. "A Register of Music Performed in Concert, Nazareth, Pennsylvania, from 1796 to 1845: An Annotated Edition of an American Moravian Document." Master's thesis, University of Arizona, 1976.
- Strassburger, Ralph Beaver. *Pennsylvania German Pioneers: A Publication of the Original Lists of Arrivals in the Port of Philadelphia from 1727 to 1808*. 3 vols. Baltimore: Genealogical Publishing Co., 1980.
- Swan, Howard. *Music in the Southwest 1825 -1950*. New York: DaCapo Press, 1977.
- Swenson-Eldridge, Joanna Eggert. "The Musical Fund Society of Philadelphia and the Emergence of String Chamber Music Genres Composed in the United States (1820–1860)." Ph.D. diss., University of Colorado, 1995.
- Talley, John Barry. "Secular Music in Colonial Annapolis: The Tuesday Club, 1745-1756." Ph.D. diss., Peabody Conservatory of Music, 1983.
- Taylor, Alan. *American Colonies: The Settling of North America*. New York: Penguin, 2001.
- Tepper, Michael H., ed. *Passenger Arrivals at the Port of Philadelphia, 1800-1819: The Philadelphia "Baggage Lists."* Baltimore: Genealogical Publishing Co., 1986.
- Thrasher, Michael and Barbara Wallace. "Ignaz Joseph Pleyel (1751-1831): An Examination of his 'Original' Works for Clarinet." *The Clarinet* 30 (September 2003): 86-93.
- Titus, Robert Austin. "The Solo Music for the Clarinet in the Eighteenth Century." Ph.D. diss., University of Iowa, 1962.
- Tuckwell, Barry. *Horn*. Yehudi Menuhin Music Guides. London: Kahn & Averil, 2002.
- Wagner, John W. "New York Concert Life, 1801-5." *American Music* 2, no. 2 (Summer 1984): 53-69.

- Walters, Raymond. *The Bethlehem Bach Choir: A History and a Critical Compendium*. Boston, New York: Houghton Mifflin Co., 1923.
- Warner, Thomas E. *An Annotated Bibliography of Woodwind Instruction Books, 1600-1830*. Detroit: Information Coordinators, 1967.
- _____. *Periodical Literature on American Music, 1620-1920: A Classified Bibliography with Annotations*. Bibliographies in American Music. Warren, Michigan: Harmonie Park Press, 1988.
- Waterhouse, William. *The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors*. London: Tony Bingham, 1993.
- Watson, Alan D. Wilmington, North Carolina, to 1861. Jefferson, North Carolina: McFarland Books, 2003.
- Weston, Pamela. *Clarinet Virtuosi of the Past*. London: The Author, 1971.
- _____. *More Clarinet Virtuosi of the Past*. London: The Author, 1977.
- _____. *Yesterday's Clarinetists: A Sequel*. Ampleforth: Emerson Editions, 2002.
- _____. "Out of Purdah: Three Early 19th-Century Female Virtuosi." *The Clarinet* 31, no. 1 (December 2003): 90-92.
- Whistling, Carl Friedrich and Friedrich Hofmeister. *Handbuch der musikalischen Litteratur*. Leipzig, 1817-1827. Reprint, New York: Garland, 1975.
- Whitwell, David. *The History and Literature of the Wind Band and Wind Ensemble*. 9 vols. Northridge, California: The Winds, 1982-84.
- Willis, Eola. *The Charleston Stage in the XVIII Century*. Columbia, South Carolina: The State Company, 1924.
- Wilson, Adelaide. *Historic and Picturesque Savannah*. Boston: Photogravure Company, 1889.
- Wolfe, Richard J. *Secular Music in America, 1801-1825: A Bibliography*. 3 vols. New York: New York Public Library, 1964.

Wolfe, Richard J. *Early American Music Engraving and Printing: A History of Music Publishing in America from 1787 to 1825 with Commentary on Earlier and Later Practices*. Urbana, Chicago: University of Illinois Press, 1980.

Young, Phillip T. *4900 Historical Woodwind Instruments: An Inventory of 200 Makers in International Collections*. 2nd ed. London: Tony Bingham, 1993.

APPENDIX A
GUIDE TO ABBREVIATIONS

This appendix contains a guide to the abbreviations of the databases, newspapers, periodicals, and books used in the charts in the appendices.

Databases	99
Newspapers	99
Periodicals	110
Books and Journal Articles	111

Databases

AA	Accessible Archives
AHN	America's Historical Newspapers
APS	American Periodical Series
CDNC	California Digital Newspaper Collection
LOC	Library of Congress Chronicling America Project
NCUN	Nineteenth Century United States Newspapers
NYTH	New York Times Historical
PACAN	The Performing Arts in Colonial American Newspapers 1690-1783
TDNP	Texas Digital Newspaper Program

Newspapers

AA	American Advocate and Kennebec Advertiser (Hallowell, Maine), AHN
AB	American Beacon (Norfolk, Virginia), AHN
AD	The Atchison Daily Globe (Atchison, Kansas), LOC
ADA	American Daily Advertiser (Philadelphia, Pennsylvania), AHN
ADC	The Atchison Daily Champion (Atchison, Kansas), LOC
ADG	Alexandria Daily Gazette (Alexandria, Virginia), AHN
ADS	The Atlanta Daily Sun (Atlanta, Georgia), LOC & NCUN
AFG	Aurora and Franklin Gazette (Philadelphia, Pennsylvania), NCUN

AG	Alexandria Gazette (Alexandria, Virginia), AHN
AGA	Aurora General Advertiser (Philadelphia, Pennsylvania), AHN
AH	Alexandria Herald (Alexandria, Virginia), AHN
AM	American Mercury (Hartford, Connecticut), AHN
APG	Aurora and Pennsylvania Gazette (Philadelphia, Pennsylvania), LOC
ARG	The Arkansas Gazette (Little Rock, Arkansas), LOC
AS	The Adams Sentinel [Centinel] and General Advertiser (Gettysburg, Pennsylvania), NCUN
AT	Alexandria Times (Alexandria, Virginia), AHN
BA	Argus (Boston, Massachusetts), AHN
BAP	Bache's Aurora (Philadelphia, Pennsylvania), AHN
BC	The Boston Courier (Boston, Massachusetts), AHN & NCUN
BCG	Boston Commercial Gazette (Boston, Massachusetts), AHN
BDA	Boston Daily Advertiser (Boston, Massachusetts), AHN
BDWC	Bangor Daily Whig and Courier (Bangor, Maine), NCUN
BEP	Boston Evening-Post (Boston, Massachusetts), AHN & PACAN
BFP	Burlington Free Press (Burlington, Vermont), NCUN
BG	Boston Gazette (Boston, Massachusetts), AHN & PACAN
BI	Boston Intelligencer (Boston, Massachusetts), AHN
BNL	Boston News-Letter (Boston, Massachusetts), AHN & PACAN
BoP	Boston Patriot (Boston, Massachusetts), AHN
BP	Baltimore Patriot (Baltimore, Maryland), AHN
BPB	Boston Post-Boy (Boston, Massachusetts), AHN & PACAN

BPDMA	Boston Patriot and Daily Mercantile Advertiser (Boston, Massachusetts), AHN
BPMA	Boston Patriot and Morning Advertiser (Boston, Massachusetts), AHN
BR	The Repertory (Boston, Massachusetts), AHN
BRe	Boston Recorder (Boston, Massachusetts), AHN
CA	Commercial Advertiser (New York, New York), AHN
CB	Commercial Bulletin & Missouri Literary Register (St. Louis, Missouri), LOC
CDAM	The Mail or Claypoole's Daily Advertiser (Philadelphia, Pennsylvania), AHN
CADA	Claypoole's American Daily Advertiser (Philadelphia, Pennsylvania), AHN
CC	Charleston Courier (Charleston, South Carolina), LOC
CCB	Columbian Centinel (Boston, Massachusetts), AHN
CCH	Connecticut Courant (Hartford, Connecticut), AHN & PACAN
CDH	Cleveland Daily Herald (Cleveland, Ohio), NCUN
CF	Centinel of Freedom (Newark, New Jersey), AHN
CG	City Gazette and Daily Advertiser (Charleston, South Carolina), AHN
CGN	Connecticut Gazette (New London, Connecticut), AHN & PACAN
CGP	Cumberland Gazette (Portland, Maine), AHN
CH	The Cleveland Herald (Cleveland, Ohio), LOC
ChM	Charleston Mercury (Charleston, South Carolina), NCUN
CJ	Continental Journal (Boston, Massachusetts), AHN & PACAN
CM	Connecticut Mirror (Hartford, Connecticut), AHN

CN	Charleston News (Charleston, South Carolina), LOC
CnG	Cincinnati Gazette (Cincinnati, Ohio), LOC
CT	Columbia Telescope (Columbia, South Carolina), NCUN
CWG	City of Washington Gazette (Washington, D.C.), AHN
DA	The Daily Advertiser (New York, New York), AHN
DAC	Daily Alta California (San Francisco, California), CDNC & LOC
DADA	Dunlap's American Daily Advertiser (Philadelphia, Pennsylvania), AHN
DAG	Daily Arkansas Gazette (Little Rock, Arkansas), LOC
DB	The Democrat (Boston, Massachusetts), AHN
DCB	The Daily Commercial Bulletin and Missouri Literary Register (St. Louis, Missouri), NCUN
DCH	The Daily Cleveland Herald (Cleveland, Ohio), LOC
DEB	Daily Evening Bulletin (San Francisco, California), NCUN
DEP	The Evening Post (Denver, Colorado), NCUN
DG	Dover Gazette and Strafford Advertiser (Dover, New Hampshire), NCUN
DHG	Daily Herald and Gazette (Cleveland, Ohio), LOC
DL	Daily Louisville Public Advertiser (Louisville, Kentucky), LOC
DLR	The Diary or Loudon's Register (New York, New York), AHN
DMR	Daily Missouri Republican (St. Louis, Missouri), LOC
DNI	Daily National Intelligencer (Washington D.C.), AHN
DOS	The Daily Ohio Statesman (Columbus, Ohio), NCUN
DP	The Daily Patriot (Concord, New Hampshire), NCUN
DPNO	The Daily Picayune (New Orleans, Louisiana), NCUN

DRMN	The Daily Rocky Mountain News (Denver, Colorado), NCUN
EA	Eastern Argus (Portland, Maine), AHN
EDG	The Emporia Daily Gazette (Emporia, Kansas), NCUN
ER	Essex Register (Salem, Massachusetts), AHN
FG	Federal Gazette (Philadelphia, Pennsylvania), AHN
FGBDA	Federal Gazette and Baltimore Daily Advertiser (Baltimore, Maryland), AHN
FLIN	Frank Leslie's Illustrated Newspaper (New York, New York), NCUN
FO	The Fayetteville Observer (Fayetteville, North Carolina), NCUN
FWDG	Fort Worth Daily Gazette (Fort Worth, Texas), LOC
GA	General Advertiser (Philadelphia, Pennsylvania), AHN
GDN	The Galveston Daily News (Galveston, Texas), AHN
GL	Genius of Liberty (Leesburg, Virginia), AHN
GS	The Gettysburg Star and Republican Banner (Gettysburg, Pennsylvania), LOC
GSSC	Gazette of the State of South Carolina (Charleston, South Carolina), PACAN
GT	The Gettysburg Times (Gettysburg, Pennsylvania), LOC
GUS	Gazette of the United States (Philadelphia, Pennsylvania), AHN
GW	The Globe (Washington, D.C.), AHN
HG	Haverhill Gazette (Haverhill, Massachusetts), AHN
HM	The Hagerstown Mail (Hagerstown, Maryland), LOC
IC	Independent Chronicle and the Universal Advertiser (Boston, Massachusetts), LOC

ICBP	Independent Chronicle and Boston Patriot (Boston, Massachusetts), AHN
IJ	Independent Journal (New York, New York), AHN
IL	Independent Ledger and the American Advertiser (Boston, Massachusetts), AHN & PACAN
InJ	Indiana Journal (Indianapolis, Indiana), NCUN
IO	Inter Ocean (Chicago, Illinois), AHN
IS	Independent Statesman (Concord, New Hampshire), NCUN
IW	Irish World and American Industrial Liberator (New York, New York), NCUN
KCDJ	Kansas City Daily Journal (Kansas City, Missouri), LOC
LADH	Los Angeles Daily Herald (Los Angeles, California), LOC & NCUN
LAT	The Los Angeles Times (Los Angeles, California), LOC
LB	The Liberator (Boston, Massachusetts), NCUN
LDCN	Lowell Daily Citizen and News (Lowell, Massachusetts), NCUN
LNYP	Loudon's New-York Packet (New York, New York), AHN
LPA	The Louisville Public Advertiser (Louisville, Kentucky), NCUN
MA	Mercantile Advertiser (New York, New York), AHN
MC	Morning Chronicle (New York, New York), AHN
MDC	The Metropolitan (Washington D.C.), AHN
MDJ	The Milwaukee Daily Journal (Milwaukee, Wisconsin), NCUN
MDS	Milwaukee Daily Sentinel (Milwaukee, Wisconsin), NCUN
MG	Maryland Gazette (Annapolis, Maryland), NCUN & PACAN
MGz	The Massachusetts Gazette (Boston, Massachusetts), AHN
MH	Morning Herald (New York, New York), AHN

MM	Massachusetts Mercury (Boston, Massachusetts), AHN
MN	Minerva & Mercantile Evening Advertiser (New York, New York) AHN
MO	The Morning Oregonian (Portland, Oregon), LOC
MS	Morning Star (Houston, Texas), TDNP
MS2	Massachusetts Spy (Boston, Massachusetts), AHN & PACAN
MSG	Mississippian and State Gazette (Jackson, Mississippi), LOC
MT	The Macon Telegraph (Macon, Georgia), AHN
NBM	New Bedford Mercury (New Bedford, Massachusetts), AHN
NA	The National Advocate (New York, New York), AHN
NADA	The North American and Daily Advertiser (Philadelphia, Pennsylvania), NCUN
NAm	The North American (and United States Gazette) (Philadelphia, Pennsylvania), NCUN
NC	Norwich Courier (Norwich, Connecticut), AHN
NEG	New-England Galaxy & Masonic Magazine (Boston, Massachusetts), AHN
NEP	New-England Palladium (Boston, Massachusetts), AHN
NEWR	The New England Weekly Review (Hartford, Connecticut), NCUN
NH	Newburyport Herald (Newburyport, Massachusetts), AHN
NHDP	New Haven Daily Palladium (New Haven, Connecticut), NCUN
NHG	New Hampshire Gazette (Portsmouth, New Hampshire), AHN & PACAN
NHP	New Hampshire Patriot and State Gazette (Concord, New Hampshire), AHN
NHS	New Hampshire Statesman and State Journal (Concord, New Hampshire), NCUN

NJG	New Jersey Gazette (Trenton, New Jersey), AHN & PACAN
NM	New York Mercury (New York, New York), AHN & PACAN
NO	The News and Observer (Raleigh, North Carolina), NCUN
NP	The National Post (New Haven, Connecticut), LOC
NR	The National Republican (Washington, D.C.), LOC
NYA	The Argus (New York, New York), AHN
NYC	New York Columbian (New York, New York), AHN
NYCh	New York Chronicle (New York, New York), AHN & PACAN
NYD	The Diary (New York, New York), AHN
NYDA	New-York Daily Advertiser (New York, New York), AHN
NYDG	New-York Daily Gazette (New York, New York), AHN
NYDT	New York Daily Tribune (New York, New York), LOC
NYEP	New-York Evening Post (New York, New York), AHN
NYG	New York Gazette and General Advertiser (New York, New York), AHN & PACAN
NYGW	New York Gazette and Weekly Post-Boy (New York, New York), PACAN
NYH	The New York Herald (New York, New York), AHN
NYJ	New York Journal (New York, New York), AHN & PACAN
NYS	The New York Spectator (New York, New York), AHN
NYT	New York Times (New York, New York), NYTH
ODB	The Omaha Daily Bee (Omaha, Nebraska), LOC
OG	Orleans Gazette and Commercial Advertiser (New Orleans, Louisiana), AHN

OO	The Ohio Observer (Hudson, Ohio), NCUN
PADA	Poulson's American Daily Advertiser (Philadelphia, Pennsylvania), AHN
PaP	Pennsylvania Packet (Philadelphia, Pennsylvania), AHN & PACAN
PC	Pennsylvania Chronicle (Philadelphia, Pennsylvania), AHN & PACAN
PEH	Pennsylvania Evening Herald (Philadelphia, Pennsylvania), AHN
PG	Porcupine's Gazette (Philadelphia, Pennsylvania), AHN
PGCJ	Providence Gazette and Country Journal (Providence, Rhode Island), AHN
PGMA	Portland Gazette and Maine Advertiser (Portland, Maine), AHN
PhG	Philadelphia Gazette and Universal Advertiser, (Philadelphia, Pennsylvania), AHN & PACAN
PIDC	Pennsylvania Inquirer and Daily Courier (Philadelphia, Pennsylvania), NCUN
PING	Pennsylvania Inquirer and National Gazette (Philadelphia, Pennsylvania), NCUN
PJ	Pennsylvania Journal (Philadelphia, Pennsylvania), PACAN
PJLP	Portsmouth Journal of Literature and Politics (Portsmouth, New Hampshire), AHN
PnG	Pennsylvania Gazette (Philadelphia, Pennsylvania), AA, AHN, & PACAN
PO	Portsmouth Oracle (Portsmouth, New Hampshire), AHN
PP	Providence Patriot (Providence, Rhode Island), AHN
PP2	The People's Press (Wilmington, North Carolina), LOC
PPM	The Penny Press (Minneapolis, Minnesota), NCUN
PS	Pittsfield Sun (Pittsfield, Massachusetts), AHN
RC	The Republican Compiler (Gettysburg, Pennsylvania), LOC

RC2	The Richmond Compiler (Richmond, Virginia), LOC
RD	Richmond Dispatch (Richmond, Virginia), LOC
RE	Richmond Enquirer (Richmond, Virginia), AHN
RG	The Royal Gazette (New York, New York), AHN
RGC	Royal Gazette (Charleston, South Carolina), PACAN
RIA	Rhode-Island American (Providence, Rhode Island), AHN
RIR	Rhode-Island Republican (Newport, Rhode Island), AHN
RNYG	Rivington's New York Gazette (New York, New York), AHN & PACAN
RR	Raleigh Register and North Carolina Gazette (Raleigh, North Carolina), NCUN
SCAGG	South Carolina and American General Gazette (Charleston, South Carolina), PACAN
SCG	South Carolina Gazette and General Advertiser (Charleston, South Carolina), PACAN
SCGCJ	South Carolina Gazette and Country Journal (Charleston, South Carolina), PACAN
SCSG	South Carolina State Gazette and Columbia Advertiser (Columbia, South Carolina), NCUN
SCTA	South Carolina Temperance Advocate and Register of Agricultural and General Literature (Columbia, South Carolina), NCUN
SDRU	Sacramento Daily Record-Union (Sacramento, California), LOC
SG	Salem Gazette (Salem, Massachusetts), AHN & PACAN
SG2	Savannah Gazette (Savannah, Georgia), LOC
SGD	St. Louis Globe-Democrat (St. Louis, Missouri), NCUN
SGIW	Scioto Gazette and Independent Whig (Chillicothe, Ohio), NCUN

SGSC	State Gazette of South-Carolina (Charleston, South Carolina), AHN
SLH	Salt Lake Herald (Salt Lake City, Utah), LOC
SP	St. Paul Daily News (St. Paul, Minnesota), NCUN
SPDG	St. Paul Daily Globe (St. Paul, Minnesota), LOC
ST	Spirit of the Times (New York, New York), LOC
STR	The Scranton Tribune (Scranton, Pennsylvania), LOC
TAB	The Atlas (Boston, Massachusetts), AHN
TBDA	The Boston Daily Atlas (Boston, Massachusetts), AHN
TDA	The Daily Atlas (Boston, Massachusetts), AHN
TF	Trenton Federalist (Trenton, New Jersey), AHN
TFA	Tri-Weekly Flag and Advertiser (Montgomery, Alabama), LOC
TL	The Torch Light and Public Advertiser (Hagerstown, Maryland), LOC
TMC	The Morning Call (San Francisco, California), LOC
TNYA	The New York Age (New York, New York), NCUN
TS	The Supporter (Chillicothe, Ohio), LOC
TTR	Telegraph and Texas Register (Houston, Texas), AHN
USC	The United States Chronicle (Providence, Rhode Island), AHN
USG	The United States Gazette (Philadelphia, Pennsylvania), LOC
USO	The United States Oracle (Portsmouth, New Hampshire), AHN
VC	Vermont Centinel (Burlington, Vermont), AHN
VG	Virginia Gazette (Williamsburg, Virginia), CW
VGR	Virginia Gazette (Richmond, Virginia), PACAN
VP	Vermont Patriot and State Gazette (Montpelier, Vermont), NCUN

VR	Village Register (Dedham, Massachusetts), AHN
VW	Vermont Watchman and State Journal (Montpelier, Vermont), NCUN
WD	Wisconsin Democrat (Green Bay, Wisconsin), AHN
WE	Wichita Eagle (Wichita, Kansas), LOC
WR	Washington Republican (New York, New York), AHN
WR2	Whig (Richmond, Virginia), AHN
WV	Weekly Visitor or Ladies' Miscellany (New York, New York), AHN
YIN	Yenowine's Illustrated News (Milwaukee, Wisconsin), NCUN

Periodicals

Albion	The Albion: A Journal of News, Politics, and Literature (New York, New York)
AMJ	The American Musical Journal (New York, New York)
Anglo	The Anglo American, a Journal of Literature (New York)
Broadway	Broadway Journal (New York)
BMG	Boston Musical Gazette (Boston, Massachusetts)
BMR	Benham's Musical Review (Indianapolis, Indiana)
BMW	Brainard's Musical World (Cleveland, Ohio)
Brother	Brother Johnson. A Weekly Compend of Belles Lettres . . . (New York)
CathMisc	United States Catholic Miscellany (Charleston, South Carolina)
CLCJ	The Criterion: Literary and Critical Journal (New York, New York)

DJM	Dwight's Journal of Music (Boston, Massachusetts)
EU	The Euterpiad (Boston, Massachusetts)
Harbinger	Harbinger, Devoted to Social and Political Progress (New York, New York)
MusGaz	The Musical Gazette (Boston, Massachusetts)
NYM	The New-York Mirror (New York, New York)
NYMR	The New York Musical Review and Gazette (New York, New York)
NYWR	New York Weekly Review (The Musical Review and Musical World) (New York, New York)
Visitor	The Musical Visitor (Cincinnati, Ohio)

Books and Journal Articles

Brooks	Olden-Time Music; a Compilation from Newspapers and Books
Butler	Votaries of Apollo: The St. Cecilia Society and the Patronage of Concert Music in Charleston, South Carolina, 1766-1820 (2007)
Byrnside	Music in Eighteenth-Century Georgia
Camus	Military Music of the American Revolution
Drummond	Early German Music in Philadelphia
Ellsworth	The Clarinet in Early America: 1780 to 1820
Essex	Bands and Music in Salem [Carroll]
Gerson	Music in Philadelphia
Hindman	Concert Life in Ante-Bellum Charleston

Homann	Charles Homann: Surviving Orchestral Music
IrelandA	Records of the New York stage: from 1750 to 1860, Volume 1
IrelandB	Records of the New York stage: from 1750 to 1860, Volume 2
Janta	Early XIX Century American Polish Music
JohnsonA	Musical Interludes in Boston, 1795-1830
JohnsonB	First Performances in America to 1900: Works with Orchestra
Keefer	Baltimore's Music
Krehbiel	The Philharmonic Society of New York
Lahee	Annals of Music in America
LawrenceA	Strong on Music (I)
Mactier	A Sketch of the Musical Fund Society of Philadelphia
Molnar	Art Music in Colonial Virginia
Osborne	Music in Ohio
Quincy	Memoir of the Life of Josiah Quincy, Jun., of Massachusetts
Rogers	Public Music Performance in New York, 1800-1850
Shanet	Philharmonic: A History of New York's Orchestra
Snedeker	The Horn in Early America
SonneckA	Early Concert-Life in America
SonneckB	Early Opera in America
Stoutamire	Music of the Old South: Colony to Confederacy
Thompson	Music and Musical Activities in New England, 1800-1838
Watson	Wilmington
Wilson	Historic and Picturesque Savannah

APPENDIX B

HORN PLAYERS

This appendix contains a chart of people known to have played the horn in early America. The listing for each person includes name (including variations), years active, locations active, affiliations with musical or theatrical organization, persons, or businesses, other instruments played as well as other occupations.

Name	Years Active	Cities Active	Affiliations	Other Instruments and/or Trade?
Abbott, Seth	1834-1890	Lowell, Massachusetts; Chicago, Illinois; Baltimore, Maryland; Minneapolis, Minnesota; New York state; Illinois;	Father of Emma Abbot	Cornet; Violin
Ames	1833	Boston, Massachusetts	Amateur Society	
Attwood [Atwood], William	1771	Virginia	Taught with Francis Russworm	
Aupick, Augustus [August]	1833-1850	New York, New York	Niblo's Garden; Park Theatre; Broadway Theatre; Euterpean Society	Valve Horn; Trumpet
Ballentine [Ballantine]	1777	Hartford, Connecticut	Taught with Fagan	
Barbotheau [Barboteau]	1797	Boston, Massachusetts	Boston Theatre	
Beauvois, A. M. F. J. [Ambroise Marie François Joseph Palisot de]	1790-1798	Baltimore, Maryland	Played in horn in orchestras of theatres and circuses; Peale's Museum	Botanist; French refugee
Beck	1833	Philadelphia, Pennsylvania	Philadelphia Band; Brass Harmony Society	
Bergfeldt, Carl	1840+	Boston, Massachusetts	Germania Orchestra conductor	
Berry	1838	Philadelphia, Pennsylvania	Manuel Rasche	

Name	Years Active	Cities Active	Affiliations	Other Instruments and/or Trade?
Brown	1816	Charleston, South Carolina	St. Cecilia Society	
Burg [Berg], Philip	1845 [1838-1848?]	St. Louis, Missouri	St. Louis Musical Society Polyhymnia; Bavarian Military Band	Clarinet; Hairdresser; Barber
Carpenter, Edson	1824	Foxboro [Foxborough], Massachusetts	Foxboro Military Band	
Carusi, Gaetano [sons: Samuel, Nathaniel, and Lewis]	1809-1843+	Alexandria; Philadelphia; D.C.; Annapolis;	Philadelphia Musical Fund Society; Carusi Music Store	
Chailleau	1796	Baltimore, Maryland	Old Theatre	
Charlton	1830-1844	Boston, Massachusetts	Boston Academy of Music	
Christ, Daniel	1744-1815	Bethlehem, Pennsylvania?	Moravian Church	Linen Weaver
Clark, Lemuel	1826-1841	Boston, Massachusetts	Boston Brigade Band; Cadets	
Clark, [not Lemuel]	1831	Boston, Massachusetts		Bassoon
Clewell, Joseph	1840+	Nazareth, Pennsylvania	Moravian Church	
Codgell, John Stephans [Stevens]	1790-1835?	Charleston, South Carolina	St. Cecilia Society; amateur	
Coliot [Collet?], Charles	1798-1805	Philadelphia, Pennsylvania; New York, New York		Violin

Name	Years Active	Cities Active	Affiliations	Other Instruments and/or Trade?
Cortez, F. W.	1825-1828	Philadelphia, Pennsylvania	Musical Fund Society; Philadelphia Academy of Music	Bassoon (taught horn)
Cunnington, S. A.	1834	Richmond, Virginia	Concert with Charles Horn	
Daniell [Daniel, Daniels, Daniells], W. M. [William]	1836-1880	New York, New York; New York state; Virginia; Milwaukee, Wisconsin		
Dash [Desch, Disch], John Balthus [Balthius]	1765-1804	New York, New York	Maker	
De Jonge [De Gonge, De Yonge]	1810-1820	Washington, D.C.; Charleston, South Carolina; Baltimore, Maryland	Teacher	
Dering [Derring, Daring], William	1737-1755	Williamsburg, Virginia; Charleston, South Carolina (1749)		
Dienval, Alexander van	1759-1764	New York, New York	Old American Company; Teacher	
Domnich [Damnich, Dominick, Domnick, Dominique, Domielli, Dominicus], Jacob [Jakob, Jacques, Jacobus]	1790-1806+	Philadelphia, Pennsylvania?	Heinrich Domnich	

Name	Years Active	Cities Active	Affiliations	Other Instruments and/or Trade?
Dorn, James	1846-1847	New York, New York; Boston, Massachusetts	Boston Philharmonic Society; St. George's Society (New York)	
Dorn, Valentine	1836-1854	Boston, Massachusetts	Boston Academy of Music	
Dupries [same as Dupuy?]	1804	New York, New York	Columbia Gardens	
Dupuy [Dupuis], Lewis [Louis]	1795-1815	New York, New York (tour)	Old American Company	
Dyer	1838	Philadelphia, Pennsylvania	Manuel Rasche	
Eberlé [Eberle], Frederick	1820-1831	Boston, Massachusetts	Musical Fund Society	
Eckert, Adam	1743		Jagercompany	
Emilio	1838-1890	Essex, Massachusetts; Salem, Massachusetts	Spanish Band; married Ysobel Fenollosa	Violin
Endres, George	1844-1874	Boston, Massachusetts	Boston Academy of Music; Musical Fund Society; Boston Theatre (Lothian's)	Violin
Étienne [Etienne, Ettienne, Etienne], D.G. [Denis-Germaine, Denis-Germain, Denis G.]	1815-1850	New York, New York	New York Philharmonic; New York Musical Fund	
Fagan	1777	Hartford, Connecticut	Taught with Ballentine	

Name	Years Active	Cities Active	Affiliations	Other Instruments and/or Trade?
Fenollosa, Manuel	1830+	Salem, Massachusetts; Essex, Massachusetts	Spanish Band	Violin
Fischer, J.C.	1830+	Philadelphia, Pennsylvania	Musical Fund Society of Philadelphia	
Flagg, Josiah	1760-1790	New Hampshire; Boston, Massachusetts	Teacher	
Foley	1805	Baltimore, Maryland; Annapolis, Maryland	Teacher	Piano; Violin; Clarinet; Vocal Music
Forns, Joseph	1829	Emmittsville, Maryland	Mt. St. Mary's College	
Freeman	1843	New York, New York	British and American Musical Society	
Graham	1838	Philadelphia, Pennsylvania	Manuel Rasche	
Gray [Grey], [Robert or brother?]	1796	Philadelphia, Pennsylvania	Gray's Garden	
Green, Jonas	1750-1753	Annapolis, Maryland	Tuesday Music Club	Printer
Hansen, E.R.	1826-1834?	Philadelphia, Pennsylvania; Washington, D.C.; New York state?	Concerts with Marek, Willis, Krollman	Bugle; Flute; Violin
Hart, John	1812-1840 (1852?)	Boston, Massachusetts	Teacher; Boston Brigade Band	Clarinet
Heerbrügger [Heerbruegger, Heerbrugger], Emil	1834-1850	Gettysburg, Pennsylvania; Houston, Texas; Austin, Texas		

Name	Years Active	Cities Active	Affiliations	Other Instruments and/or Trade?
Hiwell, [Hewill], John	1770-1795	Providence, Rhode Island; Savannah, Georgia	Teacher	
Hobzl, Bartholomew	1778	Charleston, South Carolina	Teacher	
Hofmann, James H.	1819-1830	Richmond, Virginia; Raleigh, North Carolina; Columbia, South Carolina	Teacher	
Hommann (Sr.) [Homann, Homan, Hamann], John C.	1790-1830	Philadelphia, Pennsylvania	Musical Fund Society	
Hopf, C.	1837	Washington, D.C.; Philadelphia, Pennsylvania; St. Louis, Missouri	Prague Company	Trumpet
Humphreys	1770-1773	New York, New York; Boston, Massachusetts; Charleston, South Carolina	Concerts with Mr. Stotherd	
Johnson, Francis [Frank]	1792-1844	(tour)		Violin; Kent Bugle; Band Leader
Johnson, Ichabod	1796	Portsmouth, New Hampshire	Teacher	Violin
Keller	1810-1820	Washington, D.C.	DeJonge	
Kendall, [James (clarinet) or Edward(trumpet)?]	1820-1860	Boston, Massachusetts; San Francisco, California?	Boston Brass Band	
Kibary [Kyberz, Kyburz?]	1825	Boston, Massachusetts		

Name	Years Active	Cities Active	Affiliations	Other Instruments and/or Trade?
Knaeble, S. [Simon?]	1829-1860	Boston, Massachusetts; New York, New York	Boston Brass Band; New York Philharmonic	Violin; Composer
Knaeble, A. [Same as Simon?]				
Krollman [Krolman, Krollmann], John	1826-1828	Philadelphia, Pennsylvania	Musical Fund Society; Italian Opera (London)	
Kyberz [Kyburz, Kibary] B.	1831	Boston, Massachusetts		
L'Argeau, George James	1760-1780	Baltimore, Maryland	Teacher	
L'Arnaud	1796	Baltimore, Maryland	Old Theatre	
Larkin, Lionel James	1817-1820	Washington, D.C.; Alexandria, Virginia		
Larkin, Samuel	1804	Portsmouth, New Hampshire		
Lehman, Ernest Lewis	1830-1857	Bethlehem, Pennsylvania	Moravian Church	Lehigh Valley Brass Works
Lew, Adrastus	1820-1870	Dracut, Massachusetts	Lowell Cornet Band	
Libeschesky [Libeschisky, Libichiski, Libischiski, Libischisky, Librecheki, Lirichiski]	1798-1799	New York, New York	Old American Company	Clarinet
Liece	1838	New York, New York	New York Brass Band	
Lorie, Pasquole	1811	Baltimore, Maryland	Teacher	Violin; Clarinet
Loudy, Daniel Florian	1820-1830	Lititz, Pennsylvania	Moravian Church	Military hornist
Love, Charles	1753-1757	(tour)	Old American Company	Harpsichord; Bassoon

Name	Years Active	Cities Active	Affiliations	Other Instruments and/or Trade?
Mallet, Francis	1790-1831	Boston, Massachusetts (tour)	Concerts with Trajetta, Pick, Rosier, Rozier	
Marchant	1838	St. Louis, Missouri; New Orleans, Louisiana; Mobile, Alabama	Ludlow and Smith's Co.[C. W. Mueller-leader]	
Marek, John	1831-1834	North Carolina; Troy, New York; Charleston, South Carolina; New Bedford, Massachusetts;	Polish Refugees	
Marrant, John	1770-1800	Charleston, South Carolina	St. Cecilia Society; British Navy	
Marshal	1838	New York, New York	New York Brass Band	
Martindale	1838	Philadelphia, Pennsylvania	Manuel Rasche	
Masi, Francis [Francesco, Francisco]	1817-1820(1838?)	Boston; Baltimore; Alexandria; D.C.		
Maxy [Maxcey, Maxcy]	1821-1822	Boston, Massachusetts	New England Museum	
Melme, James	1829	Emmittsville, Maryland	Mt. St. Mary's College	
Menin [Mennin, Menym], Jean	1564-1565	Fort Caroline (Florida)	Huguenots	
Messersmith	1841	Richmond, Virginia	Teacher; German Brass Band	
Michael, David Moritz	1795-1820		Moravian Church	clarinet; violin

Name	Years Active	Cities Active	Affiliations	Other Instruments and/or Trade?
Michault [Michau]	1804-1805	New York, New York; Philadelphia, Pennsylvania; Paris, France (1788-1804)	Concert Spirituel with Duvernoy (1788); 1788-1804 Paris?	violin; composer
Michault [Michau], Jean-Emmanuel	1804-1805	New York, New York; Philadelphia, Pennsylvania; Paris, France	Paris Conservatoire 1811-1812; son of Michault	
Miller, Charles	1840+	Nazareth, Pennsylvania	Moravian Church	
Morozzi [Marazzi, Marozzi, Morazzi], Angelo [Anglio, Angiolo]	1818; 1825-1829 (1850?)	Baltimore, Maryland (1818); Philadelphia, Pennsylvania; New York, New York; Portland, Maine		
Mucke [Much, Muck], Philip [Phillip]	1796-1825	Boston, Massachusetts; Charleston, South Carolina	Bush Hill or Pennsylvania Tea Gardens; Bowen's Museum; Boston Theatre; St. Cecilia Society	
Munson (Jr.), Reuben	1825-1879	New York, New York; Ellenville, New York?	New York Philharmonic Society	
Nicolas [Nichola, Nicholas, Nicolai, Nicola, Nicoli] (Sr. and Jr.)	1796-1805 (1814)	New York, New York; Charleston? (to 1826?)		

Name	Years Active	Cities Active	Affiliations	Other Instruments and/or Trade?
Nidds, William	1832-1851	New York, New York	Italian Opera; Richmond Hill Theatre; National Theatre; New York Philharmonic Society; British and American Musical Society	
Niebuhr, Henry [J.H.?, John H.?)	1815-1842	Boston, Massachusetts; Providence, Rhode Island	Handel & Haydn Society; Boston Theatre; Boston Brigade Band; Boston Philharmonic Society	Trombone; Cello
Norton, John Thompson	1827-1842	New York, New York; Boston, Massachusetts; Philadelphia, Pennsylvania		Trumpet
Opel, A.	1837	Washington, D.C.; Philadelphia, Pennsylvania; St. Louis, Missouri	Prague Company	Trumpet
Papanti, Lorenzo	1824-1872	Boston, Massachusetts (tour)	Tremont Theatre; Apollo Society	Dancing Master; Violin
Pearce [same as Pierce?]	1831-1843	Boston, Massachusetts		Bassoon
Pelissier [Pelesier, Pelisie, Pellesier, Pellisier, DePellier?, Pellier, Pelipier], Victor	1792-1820	New York, New York (tour); Philadelphia, Pennsylvania; New Jersey (died?)	Old American Company; City Concerts	Composer

Name	Years Active	Cities Active	Affiliations	Other Instruments and/or Trade?
Peters, Hector	1770-1800	Charleston, South Carolina; Nova Scotia; Freetown, Sierra Leone	Revolutionary War Military Band	
Pick, Jacobus [John]	1792-1800	(tour)	Concerts with Mallet, Trajetta, Rosier, Rozier	Glass Harmonica; Vocalist
Pierce [Peirce, Pearce]	1844	Boston, Massachusetts	Boston Academy of Music	
Pike, Thomas	1764-1790	Charleston; Philadelphia		Dancing Master; Fencing; Violin
Plimpton, George Frederic Handel	1820-1832	New York, New York (tour)	Job Plimpton; Apollino; J.W. Bancker troupe (circus-Kent Bugler)	Kent Bugle; Trumpet
Proechel [Proerchel, Proeshell], Sigismond [Sigismund]	1828-1833	New Orleans, Louisiana; Boston, Massachusetts; Louisville, Kentucky	French Opera Company of New Orleans; Paris Conservatoire 1826	
Puzzi, Giovanni	1805	Baltimore, Maryland [Lubov reports he was here]	Mr. Duffey/Duffy; Miss D'Hemard	
Rasche, Manuel	1838-1847	Philadelphia, Pennsylvania	Musical Fund Society; Institution for the Blind; Philadelphia Brass Harmony Society; Philadelphia Sacred Music Society	
Reed [same as William?]	1830	Boston, Massachusetts		

Name	Years Active	Cities Active	Affiliations	Other Instruments and/or Trade?
Reed, William	1825-1831	Boston, Massachusetts		
Reid	1838	New York, New York	Niblo's Garden	
Reiff, Anthony	1830-1880	New York, New York	Park Theatre (oboe); NY Philharmonic (bassoon)	Oboe; Bassoon
Robyn [Robin], William	1837-1905	St. Louis, Missouri; New Orleans, Louisiana; Mobile, Alabama	Ludlow and Smith's Co.[C. W. Mueller-leader]; St. Louis Brass Band; St. Louis Musical Society Polyhymnia; St. Louis University; Academy of the Sacred Heart; New Orleans Military Band; Sol Smith	Double Bass; Violin; Piano; Flute; Clarinet
Rosier [Roser, Rosie, Rozier, [Etienne?, Etienne?]	1796-1798	Boston, Massachusetts; Philadelphia, Pennsylvania	Concerts with Pick, Mallet, Schaffer	Vocalist
Rosier, Madame	1796-1798	Boston, Massachusetts; Philadelphia, Pennsylvania	Concerts with Pick, Mallet, Schaffer	Vocalist
Rossle [Rossile?]	1830	Boston, Massachusetts		
Roth, Philip	1771-1804	Philadelphia, Pennsylvania	Teacher	

Name	Years Active	Cities Active	Affiliations	Other Instruments and/or Trade?
Rothermill [Rothermel, Rothermal], Francis	1816-1821	New York, New York		
Saxon, Maria Katharina	1837	Washington, D.C.	Saxon Family	
Sceitz [Seeitz], O.	1841	Hartford, Connecticut		
Schifferstein, J.	1845	St. Louis, Missouri	St. Louis Musical Society Polyhymnia	
Schilling, [Charles?]	1845-1848	St. Louis, Missouri	St. Louis Musical Society Polyhymnia	
Schmitz [Schmidt], Adolph [Adolphus]	1827-1880	Philadelphia, Pennsylvania	Musical Fund Society; Philadelphia Academy of Music; Pennsylvania Institution for the Blind	
Schmitz [Schmidt, Schmidt, Schmitt, Smitz], Gustavus [Gustav]	(1850)1859-1866?	New York, New York	New York Philharmonic; Brooklyn Philharmonic; Churches	Church Organist; Conductor
Schmitz [Schmidt, Schmidt, Schmitt, Smitz], Henry	1846-1897	Boston, Massachusetts; New York, New York	New York Philharmonic; Brooklyn Philharmonic; Thomas Orchestra; Churches	
Schneider, John	(1753?) 1764-1771	Philadelphia, Pennsylvania; Annapolis, Maryland		

Name	Years Active	Cities Active	Affiliations	Other Instruments and/or Trade?
Schwicker, Frederick August	1806	Richmond, Virginia	Hay Market Garden	Piano Forte, Flute, Violin, Viola [Tenor], Violoncello, Bassoon, Clarinet, Trumpet, and Guitar
Seitz, Charles [same as Sceitz?]	1837	Philadelphia, Pennsylvania		
Smirk [Smick, Smink, Smirck], Peter	1794	Boston, Massachusetts	Dutchman; Boston Band	
Stivet	1830	New York, New York	New York Musical Fund	
Stolte [Stolle, Stotte]	1842-1845	Philadelphia, Pennsylvania		
Stotherd	1770-1773	New York, New York; Charleston	Concerts with Mr. Humphreys	
Thomas, Johann August?	1847	New York, New York	Concerts with Kessler	
Thomas, Theodore	1840+	New York, New York	Dodworth Band; Jullien Orchestra/Band	Violin
Timm, Henry C.	1832-1860	New York, New York	Park Theatre (2nd horn)	Trombone; Piano
Trojsi [Troisi, Trosji], Gaetano	1840-1861	New York, New York; Philadelphia, Pennsylvania	New York Philharmonic; Broadway Theatre	
Vasa, Gustavus [Equiano, Olaudah]	1745-1797			
Verdel	1787	Augusta, Georgia; Savannah, Georgia		

Name	Years Active	Cities Active	Affiliations	Other Instruments and/or Trade?
Vidal, Louis	1774	Philadelphia, Pennsylvania; Charleston, South Carolina		
Wagner	1845	St. Louis, Missouri	St. Louis Musical Society Polyhymnia	
Weber, Christian	1841-1843	Washington, D.C.	Teacher	
Wetherbee [Weatherbee], Samuel	1810-1830	Boston, Massachusetts	Handel and Haydn Society; Philharmonic Society; Brigade Band	
Wheeler	1830+	Philadelphia, Pennsylvania	Musical Fund Society of Philadelphia	
Widtl [Huitle, Width], A.	1825-1831	Philadelphia, Pennsylvania; New York, New York; Salem, Massachusetts; Boston, Massachusetts; Portland, Maine; Munich, Germany	German Quintette Party; Chesnut Theatre; Music Professional Society	
Willis, Richard	1826-1830	Philadelphia, Pennsylvania; Washington, D.C.	Concerts with Hansen and Krollman; West Point Band	Bugle; Kent Bugle

Name	Years Active	Cities Active	Affiliations	Other Instruments and/or Trade?
Wöhning (Jr.)[Wahning, Woehning, Woehnung, Wohning]	1834+	New York, New York		Trumpet
Wöhning (Sr.)[Wahning, Woehning, Woehnung, Wohning], [C.E., C.F., F.C., Carl]	1830-1848	New York, New York	New York Philharmonic; Musical Mutual Protection Association	

APPENDIX C

PERFORMANCES

This appendix contains a chart of horn performances in early America. The listing for each performance includes date, location, names of performer(s), composition(s) and composer(s) if known, abbreviation of source of material as well as event and venue at which the performance took place.

Date	Location	Performer	Composition/Composer	Source	Event	Place
1752.09.14	Annapolis, Maryland	Green	"A Solo on the French Horn"	MG 27 Aug 1752; Snedeker 152.	Theatre: <i>The Beggar's Opera</i>	New Theatre in Upper Marlborough
1761.02.03	Boston, Massachusetts		Many of the pieces were to be "accompanied by two French Horns."	BEP 2 Feb 1761; PB 2 Feb 1761; Brooks 84; Lahee 9; SonneckA 254.	Concert for Mr. Dipper	
1765.10.16	Charleston, South Carolina	Pike	"French Horn Concerto . . . French Horn Concerto . . . French Horn Concerto of Hasse"	SCG passim Sep-Oct 1765; SonneckA 15.	Concert for Mr. Pike	Theatre in Queenstreet
1765.11.05	St. Kitts		"The evening concluded with an elegant supper, drums beating and French horns playing"	BPB 30 Dec 1765; NYGW 26 Dec 1765; CCH 30 Dec 1765.	Guy Fawkes' Day	
1766.12.30	Fredericksburg, Virginia	Schneider	"Several of the best hands in Virginia will assist in the concert . . . 3 violins, 1 tenor, 1 bass, 2 fluits [sic], 1 hautboy, 1 horn, 1 harpsichord."	VG 11 Dec 1766.	Concert for Mr. Schneider	

Date	Location	Performer	Composition/Composer	Source	Event	Place
1769.05.14	Boston, Massachusetts		"Yesterday, but before Divine Service began, part of the town had opportunity of hearing Nancy Dawson from a most elegant band of music, the French horns certainly were inimitable"	BEP 17 July 1769; CCH 10 July 1769.		
1770.01.16	New York, New York	Stotherd?	"Some select instrumental Pieces, chosen by the Gentlemen who are performers: Particularly a CONCERTO on the French Horn. By a Gentleman just arrived from Dublin."	NYCh 4 Jan 1770; NYG 8 Jan 1770; NYJ 4 & 11 Jan 1770; SonneckA 180; Snedeker 156 n.14.	Concert for Mr. Tuckey	Mr. Burn's Room
1770.02.08	New York, New York		[Description of the raising of a Liberty Pole.] "It was raised without any accident while the French horns played God Save the King."	NYJ 8 Feb 1770; NM 12 Feb 1770.	Public Event	
1770.02.09	New York, New York	Stotherd	"A French Horn Concerto, by Mr. Stotherd Duet on the French Horn Select pieces for four French Horns A French Horn Concerto, by Mr. Stotherd"	NYJ 1 & 8 Feb 1770; SonneckA 170-171; Snedeker 157.	Concert for Mr. Stotherd	Mr. Burn's Room
1770.03.23	New York, New York	Stotherd	"By particular desire, Mr. STOTHERD will perform several Pieces on the French Horn."	NYJ 15 & 22 March 1770; SonneckA 170.	Concert for Mr. Hulett	Mr. Burn's Room

Date	Location	Performer	Composition/Composer	Source	Event	Place
1770.10.12	Philadelphia, Pennsylvania		"Overture with Violins, German Flutes, French Horns, etc."	PC 1-8 Oct 1770.	Concert for Mr. Gualdo	London Coffee House
1771.05.09	Boston, Massachusetts		Music to be ". . . accompanied by French Horns, &c. by the Band f the 64th Regiment."	MS2 9 May 1771.	Concert for Mr. Morgan	Concert Hall
1771.05.17	Boston, Massachusetts		Music to be ". . . accompanied by French horns, hautboys, &c. by the Band of the 64th Regiment"	BNL 16 May 1771; MS2 16 May 1771; BEP 13 May 1771; SonneckA 262.	Concert for Mr. Flagg	Concert Hall
1773.03.03	Charleston, South Carolina		"The musick was good. The two bass-violis and French horns were grand"	Butler 48-49; Quincy 441-442.	Assembly	
1773.03.17	Charleston, South Carolina		". . . [after dinner] six French horns in concert— most surpassing musick! Two solos on the French horn by one who is said to blow the finest in the world: he has fifty guineas for the season from the ST. Cecilia Society."	Butler 99-100; Quincy 451.	Sons of St. Patrick Dinner	
1773.03.31	Charleston, South Carolina	Humphreys and Stotherd	"After Act I an air to the French horn, by Mr. Humphreys After Act II Mr. Stotherd will play the French horn and guitar in concert."	SCG 22 Mar 1773; SonneckA 21-22.	Concert for Mr. Humphreys	Mr. Stotherd's Long Room

Date	Location	Performer	Composition/Composer	Source	Event	Place
1773.04.29	Charleston, South Carolina	Humphreys and Stotherd	"He [Mr. Stotherd] will play the French horn and guitar in concert."	SCG 26 Apr 1773; SonneckA 22.	Concert for Mr. Stotherd	Mr. Stotherd's Long Room
1774.09.08	Boston, Massachusetts		Music to be ". . . accompanied with clarinets, hautboys, bassoons, French horns, trumpets, kettle drums, &c. &c."	BNL 1 Sep 1774; BPB 29 Aug-5 Sep 1774.	Concert for Mr. Morgan	Concert Hall
1778.07.04	Philadelphia, Pennsylvania		"As soon as Dinner began, the Musick consisting of Clarinets, Hautboys, French horns, Violins, and Bass Viols, opened and continued, making proper pause, until it was finished."	Camus 138.	Fourth of July Dinner and Celebration [Congress]	City Tavern
1782.04.11	Boston, Massachusetts		"Monsieur Dorval will perform several pieces of military music on the clarinet, assisted by French horns, Bassoons, &c."	BG 8 Apr 1782; CJ 12 Apr 1782.	Concert for Mr. Dorval	Concert Hall
1783.01.16	Salem, Massachusetts		"The Massachusetts Band of Music, being at home for a few days on furlough, propose, with permission to perform . . . [to include] Duets on the Horns"	SG 16 Jan 1783.	Concert of Col. Crane's Regiment	Concert Hall
1783.01.28	Boston, Massachusetts		"The Band of Musicioners [sic] belonging to Col. Crane's Massachusetts Regiment of Artillery [will play Harmoniemusik, vocal solos, and] several duos on a French horn."	CJ 23 Jan 1783; BG 27 Jan 1783.	Concert of Col. Crane's Regiment	Concert Hall

Date	Location	Performer	Composition/Composer	Source	Event	Place
1783.02.17	Portsmouth, New Hampshire		"The Band of Music belonging to Col. Crane's Regiment of Artillery [will give a concert] . . . consisting of several overtures, symphonies [sic], military music, several songs, and several duettoes [sic] on the French horns."	NHG 15 Feb 1783.	Concert of Col. Crane's Regiment	Assembly Room
1784.06.28	Providence, Rhode Island		"A Concert of Instrumental Music (consisting of clarinets, flutes, French horns, bassoons, &c.) at the State House . . . beginning at early candle light."	PGCJ 26 June 1784; SonneckA 318.	Concert for Mr. Hiwell	State House
1786.06.01	Philadelphia, Pennsylvania		Summer series of concerts at the Pennsylvania Coffee House of Vincent Pelosi. The group consisted of "Two Clarinets, Two French Horns, Two Bassoons, One Flute." Concerts were played on Thursday evening from June through September.	PaP 15 & 29 May 1786; PEH 17 May 1786.	Concert Series of Vincent M. Pelosi	Pennsylvania Coffee House
1787.01.15	Boston, Massachusetts		"The horns produced in this [Overture by Carlo Ditter] an excellent effect."	BG 22 Jan 1787; SonneckA 274.	Concert for Mr. Selby	
1787.02.13	Philadelphia, Pennsylvania		"New Overture La Chase . . . Stamitz"	PaP 12 Feb 1787.	Concert for Mr. Brown	City Tavern
1787.06.23	Augusta, Georgia	Verdel	"Mr. Verdel on French horn and clarinet"	Byrnside 38.	Concert for Claude Simon	

Date	Location	Performer	Composition/Composer	Source	Event	Place
1788.05.21	Boston, Massachusetts		"PIECE— for Clarinets and Horns."	MGz 20 May 1788; SonneckA 282.	Concert of Sacred Musick [William Selby and the Musical Society]	Christ Church
1792.01.14	Philadelphia, Pennsylvania	Pelissier	"Concert[o], French Horn, Mons. Pelisier."	GA 13 & 14 Jan 1792; ADA 12 Jan 1792; Drummond 70.	City Concerts	Mr. Oeller's Hotel
1792.01.28	Philadelphia, Pennsylvania	Pelissier	"Quartett, French Horn. Mr. Pellisier"	DADA 27 Jan 1792; GA 27 Jan 1792; Drummond 71.	City Concerts	Mr. Oeller's Hotel
1792.03.10	Philadelphia, Pennsylvania	Pelissier	"Quartett, on the French Horn, Mons. Pellesier"	GA 10 Mar 1792.	City Concerts	Mr. Oeller's Hotel
1792.03.31	Philadelphia, Pennsylvania	Pelissier	"Quartetto French Horn, Mr. Pellisier."	GA 29 Mar 1792; ADA 31 Mar 1792; Drummond 72.	Concert for Miss Moller	New Rooms in Chestnut Street

Date	Location	Performer	Composition/Composer	Source	Event	Place
1792.05.31	Philadelphia, Pennsylvania	Pelissier	"By Mr. Pelissier, first French horn of the theatre in Cape Francois, a quatuor of his composition."	FG 29 May 1792; CDAM 30 May 1792; SonneckA 137; Snedeker 158.	Concert for Joseph Cezar	College Hall
1792.06.16	Philadelphia, Pennsylvania	Pelissier	"Pleyel's Quatuor. By an Amateur, Messrs. Relein, Pelissier and Jos. Cezar."	FG 15 June 1792; SonneckA 137; Snedeker 159.	Concert for Joseph Cezar	Mr. Oeller's Hotel
1792.10.02	Boston, Massachusetts	Pelissier	"Concerto, French Horn, Mons. Pellsier"	BA 2 Oct 1792.	Grand Concert	New Exhibition-Room
1793.01.05	Philadelphia, Pennsylvania	Pelissier	"Quartetto, with Variations, Messrs. Petit, Boullay, Pilisie, and a Gentleman . . . Solo on the French Horn, Mr. Pelisie"	DADA 5 Jan 1793; SonneckA 138.	Grand Concert of French Musicians	Mr. Oeller's Hotel
1793.01.12	Philadelphia, Pennsylvania	Pelissier	"Quartetto on the French horn, Pellisier . . . Grand Overture, by Stamitz . . . Sinfonia, Stamitz . . . Finale, Stamitz"	DADA 10, 11, & 12 Jan 1793; FG 11 Jan 1793; SonneckA 90; Snedeker 159.	City Concerts	Mr. Oeller's Hotel

Date	Location	Performer	Composition/Composer	Source	Event	Place
1793.06.20	Boston, Massachusetts	Pick	" <i>La Chasse</i> , Composed by Hoffmeister"	CCB 15 Jun 1793; SonneckA 286.	Concert for Messrs. Pick and Selby	Concert Hall
1793.11.14	Boston, Massachusetts	Pick	"Quartett by Messrs. Boullay, Pick, Mallet and an amateur."	CCB 30 Oct 1793 & 13 Nov 1793; SonneckA 292-293.	Concert for Mr. Boullay	
1793.11.28	Boston, Massachusetts	Pick	"Finale, of <i>Hoffmeister</i> , with a hunting Air, on the Horn, By. M. Pick."	CCB 27 Nov 1793; SonneckA 293.	Concert for Mr. Mallet	Concert Hall
1793.12.26	New York, New York	Pelissier	"Solo on French Horn Mr. Pallesier"	NYD 20 Dec 1793; SonneckA 194-195; Snedeker 159.	City Concerts	City Tavern
1794.01.07	New York, New York	Pelissier	"Solo French Horn Mr. Pallesier"	NYD 4 & 7 Jan 1794; SonneckA 196; Snedeker 159.	Old City Concerts	Mr. Corre's Hotel
1794.02.03	Boston, Massachusetts		"A Grand Symphony by Sig. <i>Charles Stamitz</i> "	CCB 1 Feb 1794.	Theatre	New Theatre

Date	Location	Performer	Composition/Composer	Source	Event	Place
1794.02.06	New York, New York	Pelissier	"Solo—Horn Pelissier"	NYDG 3 Feb 1794; NYDA 31 Jan 1794; NYDA 4 & 5 Feb 1794; SonneckA 235; Snedeker 159.	Concert for Mrs. Pownall	City Tavern
1794.04.15	Philadelphia, Pennsylvania		"Overture for wind instruments-Panurge [Gretry]"	DADA 15 Apr 1794; PhG 14 Apr 1794; SonneckA 95.	Amateur and Professional Concerts	Oeller's Hotel
1794.08.28	Boston, Massachusetts	Pick	"Chace of Stamitz, The horn part by Mr. Pick."	CCB 23 Aug 1794; SonneckA 297.	Concert for Mr. and Mrs. Pick	Concert Hall
1794.09.04	New York, New York	Pelissier	"Concerto, Horn, Mons. Pellillier"	NYDA 3 Sep 1794; SonneckA 239, Snedeker 159.	Concert for Mrs. Pownall	Belvedere House
1794.09.09	Salem, Massachusetts	Pick	"The Chasse of Stamitz—the Horn part by Mr. Pick." Mr. Pick also played in two quartets.	SG 9 Sep 1794; SonneckA 313.	Concert of Vocal and Instrumental Music	Assembly Room

Date	Location	Performer	Composition/Composer	Source	Event	Place
1794.11.29	Philadelphia, Pennsylvania		"Two airs in harmony, by eight wind instruments"	SonneckA 141.	Concert of Mr. Henry	
1795.07.27	Hartford, Connecticut	Dupuis and Pelissier	"Grand Overture Haydn Grand Chasse, Stamitz Grand Symphony, Pleyell."	AM 27 July 1795, CCH 27 July 1795; SonneckA 322-323.	Grand Concert (Old American Company)	Court-House
1795.07.27	Hartford, Connecticut	Pelissier	"Solo French Horn [performed by] M. Pelissier."	AM 27 July 1795, CCH 27 July 1795; SonneckA 322-323; Snedeker 159.	Grand Concert (Old American Company)	Court-House
1795.10.13	Boston, Massachusetts	Pick	"Quartette—Mr. Bergman, St.Amand, Pick and Mallet."	CCB 3, 7, & 10 Oct 1795; SonneckA 301-302.	Concert for Mrs. Pownall	
1795.12.17	Charleston, South Carolina		"La Chasse—Stamitz."	CG 17 Dec 1795; SonneckA 32.	Concert for Mr. Le Roy	William's Coffee House
1796.03.17	Boston, Massachusetts	Pick	"A Quartette By Messrs. Leumont, Schaffer, Pick, and Feckner A grand Chasse, Composed by Stamitz."	CCB 16 Mar 1796; SonneckA 302.	Concert for Mr. Nugent	Mr. Bowen's Columbian Museum
1796.04.21	Philadelphia, Pennsylvania	Gray and Homman	"Overture Artaxerxes"; "Overture Samson [Handel] March, Judas Machabaeus [Handel]"	CADA 21 Apr 1796; SonneckA 144-145; Gerson 42.	Concert for Raynor Taylor	Oeller's Hotel

Date	Location	Performer	Composition/Composer	Source	Event	Place
1796.05.23	Boston, Massachusetts		"A Grande Chasse, composed by C. Stamitz"	CCB 21 May 1796.	Concert for Mr. Stone	Mr. Bowen's Columbian Museum
1796.05.23	Boston, Massachusetts		"A Grand Chasse, composed by C. Stamitz."	CCB 21 May 1796; SonneckA 303.	Concert for Mr. Stone	Mr. Bowen's Columbian Museum
1796.06.01	Boston, Massachusetts	Muck and ?	"To conclude with La Grand Chasse [Stamitz]"	CCB 1 Jun 1796; SonneckA 303-304.	Concert for Mrs. Arnold	Theatre Hall
1796.06.29	Philadelphia, Pennsylvania	Rosier	"End of the Tragedy a Concerto on the French Horn by Mons. ROSIER being his first appearance in this country."	PhG 28 & 29 June 1796; GUS 29 June 1796.	Theatre: Entre Acte (<i>The Carmelite</i> and <i>The Mock Doctor</i>)	New Theatre
1796.07.05	Philadelphia, Pennsylvania	Rosier	"Quintette of Ponto [Giovanni Punto] executed by Mr. Rosier, accompanied by Mr. Boullay, Mr. Beranger, Mr. Homen, and Mr. DeMarque."	PhG 15 June 1786; SonneckA 146.		
1796.07.13	Baltimore, Maryland	Chailleau and L'Arnaud	"The Siege of Gibraltar, on the Piano, With accompanyments of Violin & Horn Quatuor on the French Horn, M. Chailleau The Little Duo of French tunes, for two Horns"	FGBDA 13 July 1796; SonneckA 52.	Grand Concert	Old Theatre (near Wind-Mill)

Date	Location	Performer	Composition/Composer	Source	Event	Place
1796.08.25	Hartford, Connecticut	Dupuis and Pelissier	"The whole to conclude with that admirable Symphony <i>La Chasse</i> , composed by Stamitz."	CCH 8 Aug 1796; SonneckA 323.	Concert for Mr. Relain	Theatre
1797.06.15	Philadelphia, Pennsylvania	Muck and Homman	[no programs] Part of seasonal instrumental group at Pennsylvania Tea Garden (Bush Hill).	SonneckA 101-102	Concert	Bush Hill Gardens (Pennsylvania Tea Gardens)
1797.07.04	New York, New York	Dupuis	"Quartetto for the French horn, violin, tenor, and basso . . . Messrs. Dupuis, Hewitt, Gilfert, and Deseze"	DLR 4 July 1797; MN 4 July 1797; SonneckA 212.	Fourth of July Concert	Vauxhall Garden (Delacroix)
1797.07.08	New York, New York	Dupuis	"Quintetto, French horn—Dupuis"	DLR 8 July 1797; SonneckA 212.	Regular Evening Concert	Vauxhall Garden (Delacroix)
1797.09.14	Boston, Massachusetts	Rosier	"A Quartette on the French Horn, By Messrs. Rozier, &c."	CCB 13 Sep 1797; SonneckA 305.	Concert of Vocal and Instrumental Music	Columbian Museum
1798.03.14	Boston, Massachusetts	Rosier	"A Concerto on the French Horn, Mr. Rosie."	MM 7 & 13 Mar 1798; SonneckA 306.	Concert for Mrs. Graupner	Columbian Museum

Date	Location	Performer	Composition/Composer	Source	Event	Place
1798.03.19	Philadelphia, Pennsylvania	Coliot [Collet?]	"The Concert will be concluded with several much admired airs on the French horn and clarinet by Messrs. Coliot and Dubois."	CADA 19 Mar 1798; PG 12 Mar 1798; SonneckA 147-148.	Concert for Miss D'Hemard	Oeller's Great Room
1798.04.02	Boston, Massachusetts	Rosier & Madame Rosier	"A Concert[o] on the French Horn, Mr. Rosier . . . Trio for two Horns and a Clarinet, Mr. & Mrs. Rosier & Shaffer . . . Quartette, Messrs. Rosier, Von Hagen sen. and jun."	CCB 21, 28, & 31 Mar 1798; MM 30 Mar 1798; SonneckA 306.	Concert for Messrs. Pick and Rosier	Mr. Vila's Concert Hall
1798.05.15	Salem, Massachusetts	Rosier	"Concerto on the French Horn, Mr. Rosier. Ponton [Punto]."	SG 11 & 15 Mar 1798; SonneckA 314.	Concert for Mr. Graupner	Concert Hall
1798.05.31	Boston, Massachusetts	Rosier	"A Quintetto, (a French Horn and Hautboys, principals,) Messrs. Rosier and Graupner."	CCB 26 May 1798; SonneckA 307.	(Spiritual) Concert for Mr. Mallet	New South Meeting House
1798.06.07	Salem, Massachusetts	Rosier	Announcement of concert only [No program].	SG 1 & 5 June 1798; SonneckA 315.	Concert for Mr. and Mrs. Rosier	Concert Hall
1798.06.19	New York, New York	Libeschisky	"Between the different pieces, the celebrated Libichiski will, by general request, play a Solo on the French horn."	NYG 19 Jun 1798.	Outdoor Concert	Columbia Garden

Date	Location	Performer	Composition/Composer	Source	Event	Place
1798.08.07	New York, New York	Libeschisky	"Solo, French horn, Mr. Libeschisky Concerto, French horn, Mr. Libeschisky"	NYDA 6 Aug 1798; SonneckA 243-244.	Concert for Messrs. Henry and Libeschisky	Columbia Garden
1798.08.16	New York, New York	Libeschisky	"Quatuor French Horn, Mr. Libeschisky"	NYG 16 Aug 1798.	Concert for Mr. De La Massue	Columbia Garden
1798.08.28	New York, New York	Libeschisky	"Duet, clarinet and French horn, Mess. Henry and Libeschisky Concerto French Horn, first [last?]time, Mr. Libeschisky"	NYDA 27 Aug 1798; NYG 27 Aug 1798; SonneckA 243-244.	Concert for Messrs. Henry and Libeschisky	Columbia Garden
1798.09.01	New York, New York	Pelissier	Announcement: Concert for Messrs. Pelissier and Hoffmann-particulars later [No program].	NYDA 28 Aug 1798; SonneckA 244; Snedeker 159.	Concert for Messrs. Pelissier and Hoffmann	
1798.09.04	New York, New York	Libeschisky	"Concerto on the Horn"	NYG 31 Aug 1798; SonneckA 242.	Concert for Mr. Adde	Columbia Garden
1799.02.26	Philadelphia, Pennsylvania		"Grand ariette from L'Amant Statue[Dalayrac], arranged for two clarinets, two French horns and two bassoons."	BAP 19 Feb 1799; SonneckA 149.	Concert for Mr. Dubois	Oeller's Hotel

Date	Location	Performer	Composition/Composer	Source	Event	Place
1800.06.02	Portsmouth, New Hampshire	Pick	"Concerto on the French Horn, Mr. Pick."	USO 31 May 1800; Pichierri 126-127.	Concert of Music (Principal musicians from Boston)	New Hampshire Hotel Tavern
1800.06.03	Alexandria, Virginia		"The whole to conclude with The PRESIDENT'S MARCH, on violins, violincello [sic], tenor, clarinets, flutes, bassoon, French horns, cymbals, triangles, and bass drum."	AT 3 June 1800.	Concert for J. Decker	New Theatre
1801.03.31	Boston, Massachusetts		"5th, Trio Concertante Oboe, Corno & Fagotto, Messrs. Graupner, Mallet and Trajetta, [composed by] Fil. Trajetta."	BG 30 Mar 1801; IC 26-30 Mar 1801.	Concert for Mr. Fil. Trajetta	Conservatory Hall (formerly Duport's Hall)
1801.04.07	Boston, Massachusetts		"6th, Armonia, Clarinet, Oboe, Corni and Fagotto . . . Pleyel"	IC 2-6 Apr 1801; Johnson 53.	Concert for Mr. Fil. Trajetta	Conservatory Hall (formerly Duport's Hall)
1801.04.09	Boston, Massachusetts		"Harmonic Music, consisting of Clarinets, Horns, Oboes, Flutes, Bassoons, &c. at a distance" in a theatrical musical interlude: "The Garden of Love, or Thy Wounds of Cupid heal'd by Hymen." [run of dates]	IC 9-13 Apr 1801; Ellsworth 328.		

Date	Location	Performer	Composition/Composer	Source	Event	Place
1801.05.05	Boston, Massachusetts		"Trio: Oboe, Horn & Bassoon, Messrs. Graupner, Mallet and Trajetta, [composed by do.] Trajetta . . . Harmony: Oboe, Clarinets, Horns, Bassoons, Messrs. Graupner, Grainger, Shaffer, &c. . . Rosetta [Rosetti]."	IC 30 Apr-4May 1801; Johnson 54; Ellsworth 328.		
1801.06.02	New York, New York	Nicholas	"Solo on the French horn . . . Mr. Nicholas"	CA 30 May 1801.	Concert for Mr. Gautier	Mount Vernon Garden
1801.06.09	New York, New York	Nicholas	"Solo on the French horn . . . Mr. Nicholas"	NYDA 9 June 1801.	Concert for Mr. Gautier	Mount Vernon Garden
1801.11.06	Boston, Massachusetts		"Harmony" by Rosetti	IC 2-5 Nov 1801; Ellsworth 329.		
1802.02.02	New York, New York	Nicholas	"Concerto on the French Horn, Mr. Nicholas, jun."	CA 29 Jan 1802.	Concert for Messrs. Nicholas	Mr. Adams' Hotel
1803.03.22	Philadelphia, Pennsylvania		"Select Pieces, for Wind Instruments [Gyrowetz]"	PADA 18 Mar 1803; Ellsworth 330.		
1803.04.14	New York, New York		"Concertante for wind instruments and strings."	NYEP 11 Apr 1803; Ellsworth 331.		

Date	Location	Performer	Composition/Composer	Source	Event	Place
1804.06.07	New York, New York	Nicholas and Dupries [Dupuis?]	"Quartello for French Horn, &c. Messrs. Dupries, Hewitt, Nicolas, and Nicolas, jun."	CA 7 June 1804.	Concert for Mr. Hewitt	Columbia Garden
1804.07.11	New York, New York	Michault and Michault, jun.	"Concerto on the French Horn, composed and executed by Mr. Michault Duet on the French Horn, Mr. Michault, and Master Michault, 8 years of age A <i>Pot- Pourri</i> on the French Horn, Mr. Michault"	NYEP 10 & 11 July 1804; MC 10 & 11 July 1804; CA 10 & 11 July 1804.	Concert for Mr. Michault	Columbia Garden
1804.10.25	Philadelphia, Pennsylvania	Michault	"Concerto on the French horn [composed by] Michault, [performed by] the Author (Being his first appearance in this country.)"	USG 25 Oct 1804.	Concert for Miss De Brueys	Hall of the Harmonick Society
1805.01.15	New York, New York	Nicholas	"Overture, (the celebrated hunting piece) [by] Stamitz Concertante, for Violin and French Horn, composed and performed by Messrs. Nichola's[sic]"	MC 15 Jan 1805; NYEP 15 Jan 1805; NYG 15 Jan 1805.	Concert for Messrs. Nicolas	Tea Room, City Hotel
1805.02.19	Philadelphia, Pennsylvania	Michault	"Concerto (Horn)[composed by] Mr. Michault, [performed by] Michault"	USG 18 Feb 1805.	Concert for Mrs. Oldmixon	Hall of the Harmonick Society
1805.03.01	Philadelphia, Pennsylvania	Michault	"The Overture, containing several solos for the French horn, by Mr. Michault" [Musical Drama: Wife of Two Husbands]	USG 1 Mar 1805.	Theatre: Wife of Two Husbands	New Theatre

Date	Location	Performer	Composition/Composer	Source	Event	Place
1806.01.02	Richmond, Virginia	Schwicker	"[Proprietor of the Hay Market Garden] Having made an engagement with an excellent Musician, Frederick August Schwicker, late from Zurich, in Switzerland; no disappointment will take place in future as to music. Mr. Schwicker will give lessons on the Piano Forti [sic], Flute, Violin, Tenor, Violincello [sic], Bassoon, Clarinet, French Horn, Trumpet and Guitar, for account of the proprietor; specimens of his performance on each of those instruments, may be seen and heard at any time in the Ball room of the garden, and Piano Fortis [sic] tuned."	RE 2 Jan 1806.	Ongoing	Hay Market Garden
1807.04.14	Philadelphia, Pennsylvania		"Harmony Pieces on Wind Instruments"	PADA 11 Apr 1807; Ellsworth 333.		
1807.07.29	Boston, Massachusetts		"Harmony, for two Clarinets, French Horns, Bassoons, &c.—Hoffmeister"	BR 28 Jul 1807.	Columbian Museum Concert	Columbian Museum
1808.01.05	New York, New York		"Grand piece of Harmony by 8 performers, lately arrived from Europe."	NYEP 30 Dec 1807.	Concert for Madame Georges	City Hotel, Broadway

Date	Location	Performer	Composition/Composer	Source	Event	Place
1808.01.19	Charleston, South Carolina		"Overture to 'Le petit matelot' (by wind instruments)"	Hindman 341; Ellsworth 333.		
1809.11.11	New York, New York		"Tune on the <i>organ</i> , song " <i>I care for nobody</i> ," <i>Accompaniments French Horn</i> ."	WR 11 Nov 1809	Theatre: Election	
1810.06.13	Boston, Massachusetts		"The Celebrated Grand Sonata, the Battle of Prague, 2 two Double Basses—Cymbals—French Horns—Kettle Drums—Trumpets—Cannon, etc."	BG 7 & 11 June 1810; NEP 8 June 1810; Broyles 113; Johnson 70-71.	Concert for Mr. Graupner	Exchange Coffee House
1810.06.26	Boston, Massachusetts		"Grand Battle of Prague, as performed at Mr. Graupner's Concert." [see 13 June 1810]	BG 25 June 1810; Johnson 70-71.	Concert for Mr. Mallet	Exchange Coffee House
1810.06.28	Boston, Massachusetts		"Harmony in the Gallery"	IC 28 June 1810; Ellsworth 337.	Promenade and Concert	Exchange Coffee House
1810.07.05	Charleston, South Carolina	Muck	"Quartetto, Concertante, for a French Horn, Violin, and two Violincellos, by Mr. Muck, and Messrs. Remoussins. Punto . . . Ditto [Concerto on the Piano Forte] with variations, and two French Horns [Gilfert?]"	CG 3 July 1810.	Concert for Mr. Muck	Mr. Fayolle's Long Room

Date	Location	Performer	Composition/Composer	Source	Event	Place
1812.03.19	Philadelphia, Pennsylvania	Carusi and French (?)	"Quintetto, 2 Clarinets, 2 French Horns, and Violin. Mr. Gillingham, Master French, the three Masters Carusi [by Carusi]"	PADA 18 Mar 1812; Ellsworth 338.	Concert for Mrs. Oldmixon	Masonic Hall
1812.07.15	Boston, Massachusetts		"Harmony, for Wind Instruments, Messrs. Hart, Wood, &c. &c"	NEP 14 July 1812; Johnson 77; Ellsworth 339.	Readings and Recitations by Mr. Cleary	Exchange Coffee House
1814.03.18	Charleston, South Carolina		"Overture, Panurge, with Wind Instruments" [Gretry]	CC 15 Mar 1814; Ellsworth 340.		
1815.07.04	Boston, Massachusetts	Niebuhr	"Harmony, Messrs. Granger, Turner, Hart, Norbauer [Niebuhr], Wood, &c."	BG 3 July 1815; NEP 4 July 1815; Johnson 86; Ellsworth 341.		
1815.07.16	Boston, Massachusetts		"Military Music."	BG 6 July 1815.	Grand Gala [Concert] of Mr. Shaffer	Washington Gardens
1815.08.14	Boston, Massachusetts		"Military Music (consisting of new Marches, Quick Steps, Waltz's, &c.)" [James Hewitt]	IC 14 Aug 1815; Ellsworth 341.		
1816.02.23	New York, New York	Etienne	"Air, with variations on the Hautboy, and with Accompaniments Obligato [sic] on the French Horn, (by Mr. Etienne), Gilles"	NYEP 28 Feb 1816; NYC 27 Feb 1816.	Concert for Gilles and Etienne	City Hotel

Date	Location	Performer	Composition/Composer	Source	Event	Place
1816.08.27	Boston, Massachusetts		"A Grand Military Overture, with Kettle Drums, Trumpets, Horns, &c. Full Band, . . . Harmony [by] Full Band, . . . Grand March, with Drums, Trumpets, Horns, &c. Full Band, . . ."	BDA 26 & 27 Aug 1816.	Concert for Mr. Graupner	Vauxhall, Washington Gardens
1816.12.05	Charleston, South Carolina	Brown	"A Solo on the French Horn, with accompaniments in which will be introduced several original Irish Airs (Lately arrived from Europe and his first appearance in the United States)"	CC 3 Dec 1816; CG 3 Dec 1816; Butler 334; Ellsworth 343; Hindman 374-375.	Concert and Ball for Mr. DeJonge	Concert Hall, Church Street
1816.12.17	Charleston, South Carolina	Labat	"A Nocturne, on the PianoForte, with an accompaniment on the French Horn, by Miss Labat and Mr. Labat, amateur" (Nodermand and F. Davernoy [Duvernoy])	CC 14 Dec 1816; CG 14 Dec 1816; Butler 335 n.117.	Concert for Mr. Gilles, Jun.	Concert Hall
1818.03.03	Washington D.C.	Larkin	"[At end of play] MALBROOK, with variations on the French Horn By Mr. LARKIN."	CWG 3 Mar 1818; DNI 2 Mar 1818.	Theatre: Speed the Plough (Benefit of Mr. Entwisle)	Washington Theatre
1818.08.19	Washington D.C.	Keller, De Jonge, and Larkin	"4th. Air with variations, on the French Horn—by Mr. Larkin . . . 6th. Duet for two French Horns—by Messrs. Keller and DeJonge [composed by] Duvernoy"	CWG 18 Aug 1819.	Concert for Mr. De Jonge	Mr. Strother's Mansion Hotel

Date	Location	Performer	Composition/Composer	Source	Event	Place
1819.01.13	Alexandria, Virginia	Larkin	"Obligato [sic] solo-French horn, Mr. Larkin, <i>Larkin</i> ."	AG 12 & 13 Jan 1819.	Concert for Mr. Larkin and Mr. De Clancy	Mr. Generes' Assembly Room
1819.04.06	Washington D.C.	Keller and De Jonge	"[Duo] Concertante, with variations for the French horn. Messrs. Keller and De Jonge [composed by] Gebauer"	CWG 6 Apr 1819; DNI 6 Apr 1819.	Concert for George W. Gronlund	Mr. Strother's Assembly Room
1819.04.08	Washington D.C.	Keller and De Jonge	"[Duo] Concertante, with variations for the French horn, Messrs. Keller and De Jonge [composed by] Gebauer"	CWG 7 & 8 April 1819.	Concert for Mrs. Hayes and Mrs. Gray	Mr. Strother's Hotel
1819.04.20	New York, New York	Rothermill	"The celebrated Polacca, 'No more by sorrow chas'd,' (from the Opera of the Cabinet) Mr. Philipps—the Clarionet and French Horn Obligato sic], by Messrs. Moffat and Rothermill, [composed by John] Braham"	NYC 20 Apr 1819.	Concert for the Benefit of the Deaf and Dumb and Orphan's Asylum Institutions	Assembly Room at City Hotel
1819.12.23	Washington D.C.	Larkin	"Air, with variations, on the French horn, composed and executed by Mr. Larkin."	DNI 22 & 23 Dec 1819.	Concert for Messrs. Bunyie and Larkin	Mr. Crawford's Assembly Room
1819.12.29	Baltimore, Maryland	Masi and Masi?	"Concert—two French horns—(Mr. Masi) [composed by] Masi"	BP 27 Dec 1819.	Concert for Messrs Masini and Patuzzo	Concert Hall, Charles Street

Date	Location	Performer	Composition/Composer	Source	Event	Place
1820.01.11	Baltimore, Maryland	Masi and Masi	"Robin Adair with variations for two Horns, Messrs. Masi's [sic], with full orchestra . . . Quintetto for two clarinets, two horns and bassoon, Messrs. Masi's [sic] and Kelly."	BP 6 Jan 1820.	Concert of Sig. Masi and Sons	Concert Hall
1820.02.01	Baltimore, Maryland	Masi and Masi?	"Symphony—For a full Orchestra, in which Echo Horns will be introduced—French Horns, Messrs Masi's [composed by] Dr. Briscoli"	BP 28 Jan 1820.	Concert for Mr. Kelly	Concert Hall, S. Charles Street
1820.03.20	Boston, Massachusetts	Widtl	"VARIATIONS, (<i>Horn</i>) "Sweet Home" Mr. Widtl . . . Zeuner"	Snedeker 164; Thompson 654.	Concert for Mr. Widtl	Boylston Hall
1820.11.14	Boston, Massachusetts	Plimpton	"The Apollino will be accompanied with the Violin, Kent Bugle and French Horn, in the performance of the Overture and Sonata."	BCG 13 Nov 1820.	Concert for Mr. Plimpton (Apollino)	Columbian Museum

Date	Location	Performer	Composition/Composer	Source	Event	Place
1821.06.06	Boston, Massachusetts	Maxy	"THE public are respectfully informed that MR. MAXY, The celebrated performer on the Royal Kent Bugle, French Horn and Trumpet, is engaged for a few nights at the NEW-ENGLAND MUSEUM 76, COURT-STREET, Where he will gratify the visitors of that Establishment with a display of his extraordinary powers upon those Instruments. He will perform every evening until further notice."	ICBP 9 June 1821; BDA 14 June 1821.	Series of Concerts for Mr. Maxy	New England Museum
1821.07.02	Dedham, Massachusetts	Plimpton	". . . the whole will be accompanied with the Royal Kent Bugle, French Horn and Violin."	VR 29 June 1821.	Concert for the Plimptons	Mr. Smith's Hall
1821.07.23	Dedham, Massachusetts	Plimpton	". . . Master George will accompany the Songs with the Royal Kent Bugle & French Horn."	VR 20 July 1821.	Concert for the Plimptons	Mr. Smith's Hall
1821.08.10	Boston, Massachusetts	Plimpton	". . . Music on the APOLLINO, by a Young Lady, with Violin, French Horn, and Kent Bugle accompaniments"	NEG 10 Aug 1821.	Concert for Mr. Plimpton (Apollino)	Columbian Museum
1821.08.14	Providence, Rhode Island		"His [Mr. Davis] orchestra will also be supplied with a FULL BAND of MUSIC, who will perform upon the Trumpet, French horn, Violin, Bag - Pipes and other instruments"	PP 11 August 1821.	Nightly Entertainment	Green Cottage (Garden)

Date	Location	Performer	Composition/Composer	Source	Event	Place
1822.04.09	New York, New York	Etienne	"Nocturne, for Horn Obligato [sic], Piano Forte and Violoncello, composed, Mess. Etienne, Thibauld, and an Amateur. [composed by] Etienne."	NA 5 & 9 Apr 1822.	Concert for Mr. P.H. Taylor	City Hotel
1822.12.05	Salem, Massachusetts	Plimpton	". . . [assisted by her father and brother, with music] on the Violin, French Horn, and patent six keyed Bugle, . . ."	HG 5 Dec 1822.	Concert for Miss Plimpton	Essex Coffee House Hall
1822.12.10	Salem, Massachusetts	Plimpton	". . . assisted by her Father and Brother, with Music on the Violin, French Horn, and patent six key'd Bugle, . . ."	ER 7 Dec 1822; HG 10 Dec 1822.	Concert for Miss Plimpton	Essex Coffee House Hall
1822.12.20	Salem, Massachusetts	Plimpton	". . . assisted by her Father and Brother, with Music on the Violin, French Horn, and patent six key'd Bugle, . . ."	ER 14 & 18 Dec 1822; HG 13 & 20 Dec 1822.	Concert for Miss Plimpton	Essex Coffee House Hall
1823.02.20	New Haven, Connecticut	Plimpton	". . . [assisted by her father and brother, with music] on the Violin, French Horn, and patent six keyed Bugle, . . ."	NP 20 Feb 1823.	Concert for Miss Plimpton	Mrs. Clark's Assembly Room
1823.03.20	New York, New York	Etienne	"Bagatelle—For the Horn Obligato [sic], with accompaniments for full orchestra, composed expressly for this occasion; Horn Mr. Etienne, [composed by] Etienne."	NA 19 Mar 1823.	Concert for Mr. P.H. Taylor	City Hotel
1823.04.04	Portland, Maine	Plimpton	". . . assisted by her father and brother, with music on the Violin, French Horn, and patent six-keyed Bugle, . . ."	EA 1 Apr 1823.	Concert for Miss Plimpton	Union Hall

Date	Location	Performer	Composition/Composer	Source	Event	Place
1823.08.21	Pittsfield, Massachusetts	Plimpton	". . . assisted by her father and brother, with music on the Violin, French Horn, and patent six key'd Bugle, . . ."	PS 21 Aug 1823.	Concert for Miss Plimpton	Austin Stowell's Hall
1823.10.10	Trenton, New Jersey	Plimpton	". . . assisted by her father and brother, with music on the Violin, French Horn, and Patent six keyed Bugle, . . ."	TF 6 Oct 1823.	Concert for Miss Plimpton	Masonic Hall
1823.11.27	Norwich, Connecticut	Plimpton	". . . assisted by her father and brother, with music on the Violin, French Horn, and Royal Kent Bugle, . . ."	NC 26 Nov 1823.	Concert for Miss Plimpton	Mr. Kinney's Hall
1824.02.10	Providence, Rhode Island	Plimpton	". . . assisted by her father and brother, with Musick on the Violin, French Horn, and Royal Kent Bugle, . . . Gen. Jackson's march and quick step, Violin and French Horn, . . ."	RIA 6 & 10 Feb 1824; PP 7 Feb 1824.	Concert for Miss Plimpton	Mr. Schaffer's Hall
1824.03.23	Providence, Rhode Island	Plimpton	". . . assisted by her father and brother, with Musick on the Violin, French Horn, and Royal Kent Bugle, . . ."	RIA 19 & 23 Mar 1824.	Concert for Miss Plimpton	Mr. Schaffer's Hall
1825.02.15	Boston, Massachusetts	Papanti	"Concerto on the HORN,—Mr. Papanti Quartetto for Horn, Piano, Violin, and Bass, Tournier Variations on the Horn, by Mr. Papanti, (with accompaniments by Mr. Hewitt)"	BCG 14 Feb 1825.	Concert for Mr. Papanti (with Apollo Society)	Concert Hall
1825.04.26	Boston, Massachusetts	Papanti	"Variations, Horn, Mr. Papanti, Orchestra accompaniments, Hewitt."	BCG 25 Apr 1825.	Concert for Miss Ayling	Boylston Hall

Date	Location	Performer	Composition/Composer	Source	Event	Place
1825.05.05	Salem, Massachusetts	Papanti	"Solo—on the HORN. (Mr. Papanti) Dr. Shaw . . . Concerto—on the HORN—(Mr. Papanti) Belloli . . . Variations on the HORN—subject, 'Robin Adair.'—(Mr. Papanti.)"	SG 3 May 1825; ER 5 May 1825.	Concert for Mr. Papanti (with Apollo Society)	Concert Hall
1825.12.02	Portland, Maine	Morozzi	". . . Mr. Morazzi, a distinguished performer on the French Horn, will perform a Solo and several other pieces, on that instrument."	EA 2 Dec 1825.	Musical Entertainme nt	Beethoven Hall
1826.01.20	Philadelphia, Pennsylvania	Marozzi	"Solo on the French Horn, with Piano Porte accompaniment, by Mr. Morozzi . . . Solo on the French Horn, Mr. Marozzi."	AFG 20 Jan 1826.	Concert for Sig. Cardini	Hall of the Musical Fund Society
1826.05.23	Boston, Massachusetts	Papanti	"Solo, French Horn, Tyrolese Air and Variations, <i>Notare</i> . . . Solo, French Horn, with variations, Mr. Papanti, <i>Caraffa</i> [?] . . . "Song 'Come rest in this Bosom, with accom. On the French Horn. <i>French Air</i> ."	BCG 22 May 1826.	Concert for Mr. and Mrs. Papanti	Concert Hall

Date	Location	Performer	Composition/Composer	Source	Event	Place
1826.06.01	Boston, Massachusetts	Papanti	"Solo, French Horn by Mr. Papanti. Notare . . . Grand Quartetto, Piano Forte, Horn, Clarinet, and Violoncello Obligato [sic], by Mrs. Ostinelli, Papanti, Kendall, and Niehbuhr. Former [Fornier] . . . Overture, Elizabeth, (first time) Horn, Clarinet and Flute Obligato [sic]. Niccolini . . . Solo, Horn, Mr. Papanti, Robin Adair, with variations."	BC 1 June 1826; BCG 1 June 1826.	Concert for Mr. and Mrs. Papanti	Concert Hall
1826.06.14	Salem, Massachusetts	Papanti	"Solo, French Horn, by Mr. Papanti—Tyrolese Air with variations. Bischeroni . . . Solo, French Horn, by Mr. Papanti . . . Song, by Mrs. Papanti—Come rest in this bosom—French Horn accom. French Air."	ER 12 June 1826; SG 13 June 1826.	Concert for Mr. and Mrs. Papanti	Franklin Hall
1826.06.23	Salem, Massachusetts	Papanti	"Solo, French Horn, by Mr. Papanti. Cazzati . . . Grand Quartetto, Piano Forte. Horn. Clarionette and Violincello Obligato [sic]. Fournier . . . Solo, French Horn, by Mr. Papanti—Tyrolese Air with variations (by desire). Bischeroni."	ER 22 June 1826; SG 23 June 1826.	Concert for Mr. and Mrs. Papanti	Franklin Hall

Date	Location	Performer	Composition/Composer	Source	Event	Place
1826.07.03	Portsmouth, New Hampshire	Papanti	"Solo, French Horn, Mr. Papanti, Robin Adair, with variations, Cazzati Finale—Horn, Piano, &c Solo, French Horn, 'Hunter's horn in morning.' . . . Solo, Horn, Mr. Papanti, Tyrolese Air, with variations. Bischeroni."	PJLP 1 July 1826.	Concert for Mr. and Mrs. Papanti	Franklin Hall
1826.07.12	Portland, Maine	Papanti	"Solo—French Horn, Mr. Papanti, Robin Adair, with variations. Cazzati Solo—French Horn, Mr. Papanti, Hunter's Horn. Phillips Solo—French Horn, Mr. Papanti, Tyrolese air, with variations. Bischeroni Finale— Grand Waltz, French Horn, Violin and Piano Forte. Mozart."	EA 11 July 1826.	Concert for Mr. and Mrs. Papanti	Beethoven Hall
1826.07.17	Portland, Maine	Papanti	[Program unknown]	EA 14 July 1825.	Concert for Mr. and Mrs. Papanti	Beethoven Hall
1826.09.01	Salem, Massachusetts	Papanti	"Solo—French Horn, Mr. Papanti, Robin Adair, with variations. Pinzanti [?] Solo—French Horn, Mr. Papanti. Hunter's Horn. Phillips Solo—French Horn. Mr. Papanti Tyrolese Air, with variations. Miseria [?] Divertimento, French Horn—Mr. Papanti. Affamati. [?] Finale. Horn and Piano Forte, Grand Waltz. Mozart."	ER 31 Aug 1826; SG 1 Sep 1826; Brooks 178- 179.	Concert for Mr. and Mrs. Papanti	Concert Hall

Date	Location	Performer	Composition/Composer	Source	Event	Place
1826.11.10	Philadelphia, Pennsylvania	Krollman	"Andante, with variations on the French Horn, Mr. Krollman, from the Italian Opera, London [composed by] Mozart."	AFG 8 & 10 Nov 1826.	Twelfth Concert of the Musical Fund Society	Musical Fund Hall
1826.12.02	Boston, Massachusetts	Papanti	"Variations—French Horn, by Mr. Papanti."	BCG 30 Nov 1826.	Concert for Mr. Geitner	Concert Hall
1826.12.27	Philadelphia, Pennsylvania	Krollman	"Concertino, French Horn, Mr. Krollman, [composed by] Eckhause"	AFG 22 & 27 Dec 1826.	Concert for Mr. E.R. Hansen	Masonic Hall
1827.01.16	Washington D.C.	[Hansen and Willis?]	"Adagio, with two French Horns obligato [sic], <i>Wranetszy</i> ."	DNI 15 Jan 1827.	Concert for Mr. Willis	Union Hotel
1827.01.29	Washington D.C.	[Hansen and Willis?]	"Echo Duett, on the Horns"	DNI 29 Jan 1827,	Grand Concert for the Alexandria Fire Sufferers	Carusi's Assembly Room
1827.01.30	Providence, Rhode Island	Papanti	"Solo, French Horn, Mr. Papanti. Robin Adair and Variations Finale, Horn and Piano Forte. Mr. and Mrs. Papanti Solo, French Horn, Mr. Papanti. Tyrolese Air, with Variations."	RIA 26 & 30 Jan 1827; PP 27 Jan 1827.	Concert for Mr. Williamson and Mr. and Mrs. Papanti	Franklin Hall
1827.02.10	Providence, Rhode Island	Papanti	"Solo—French Horn, Mr. Papanti, Robin Adair and variations Solo—French Horn, Mr. Papanti, "The Hunters Horn." T. Phillips Solo—French Horn, Mr. Papanti."	RIA 9 Feb 1827; PP 7 & 10 Feb 1827.	Concert for Mr. Williamson and Mr. and Mrs. Papanti	Franklin Hall

Date	Location	Performer	Composition/Composer	Source	Event	Place
1828.08.23	Boston, Massachusetts	Proechel	"Solo, horn, Mr. Proerchel."	Johnson 197.	Concert for French opera company	Concert Hall
1828.08.30	Boston, Massachusetts	[Proechel?]	". . . he [Mr. Graupner] will have the assistance of two first rate performers, one on the French horn, the other on the violincello [sic], who have just arrived in the Clematis from France [Solo on the French horn]."	BC 25 Aug 1828.	Concert for Mr. Graupner	
1828.12.11	Philadelphia, Pennsylvania	Krollman and A. Schmitz	"Concertante, for two Horns, Messrs. Krollman and Schmidt [Schmitz]."	Homann lxxv.	Concert of Musical Fund Society of Philadelphia, Pennsylvania	
1829.01.30	Salem, Massachusetts	Papanti	"Solo-with Variations on the Horn, Mr. Papanti."	SG 30 Jan 1829.	Grand Concert in lieu of opera	Salem Theatre
1829.01.31	Philadelphia, Pennsylvania	Widtl	"Concerto for horn, Widtl Variations, horn, Widtl"	APG 28 Jan 1829; Brede 270.	Concert	Musical Fund Hall
1829.04.04	New York, New York	Norton	". . . fantasia on the French-horn"	Albion 11 Apr 1829, 351.	Concert for Mr. Norton	Park Theatre

Date	Location	Performer	Composition/Composer	Source	Event	Place
1829.04.20	Philadelphia, Pennsylvania	Widtl	". . . a quintette by Schendlocker with solo for the Post-Horn, composed by Mr. Widtl, executed by Messrs. Schendlocker, Kruger, Reinhardt, Widtl and Wepfer."	Brede 270.	Theatre: The Exile	
1829.07.14	New York, New York	Widtl	"Quintette—Reicha."	NYEP 11 July 1829; Rogers 22.		
1830.02.13	Boston, Massachusetts	Widtl	"VARIATIONS, (<i>Horn</i>) "Sweet Home" Mr. Widtl . . . Zeuner"	Snedeker 164-165; Thompson, 652.	Concert for Charles Zeuner	Boylston Hall
1830.03.20	Boston, Massachusetts	Widtl	"SOLO-Horn. <i>Mr. Widtl</i> . A celebrated plaintive German Air, 'I dare not tell my love,' followed by a brilliant movement from the 'Barber of Seville.' <i>Rossini</i> QUINTETTE - Messrs. Ostinelli, Reinhart, Kendall, Peile, and Widtl, 'Di tanti Palpiti.' <i>Rossini</i> SOLO-Post Horn. <i>Mr. Widtl</i> . Allemande and Santeuse. <i>Widtl</i> ."	NEG 19 Mar 1830; Snedeker 168; Thompson 653.	Concert for Mr. Widtl	Boylston Hall
1830.03.27	Boston, Massachusetts	Widtl	"Quintette—Overture La Dame Blanche. Boldieu, . . . Duett—Horn and Violoncello, Widtl & Peile. Peile. . . . Quintette—Overture—Il Barbiere, Rossini. . . . Quintette—Overture, Don Giovanni. Mozart. Solo—Horn, Widtl, Zeuner. . . . Quintette et Finale, Rossini."	BC 25 Mar 1830.	Concert for Peile, Schott, Reinhart, Zeuner, and Widtl	Concert Hall

Date	Location	Performer	Composition/Composer	Source	Event	Place
1830.04.03	Boston, Massachusetts	Widtl	"Quintett—Overture to La Dame Blanche, Boildieu [Boldieu]. . . . Solo—Horn, Mr. Widtl, Zeuner. Quintett—Rossini. . . . Song—Mr. Jones—The Mellow Horn, composed and arranged by himself with Horn Obligato [sic] accompaniment for Mr. Widtl . . . Finale, Rossini."	BC 1 Apr 1830.	Concert for Mr. Peile	Boylston Hall
1830.05.08	Boston, Massachusetts	Papanti	"3. Symphony Concertante for Harp and French Horn—Mr. Berteau and Mr. Papanti. Dalvimare and Frederic Duvernoy."	BC 6 May 1830.	Concert for Mr. Berteau	Concert Hall
1830.06.11	Salem, Massachusetts	Widtl	"Overture (Quintett)—Peile Solo—Horn—Mr. Widtl,—Puzzi" Variations—Horn—Mr. Widtl—Widtl Allemande and Santeuse with Post Horn Obligato [sic]—Mr. Widtl—Widtl"	SG 8 & 11 June 1830.	Concert for Widtl and Peile	Hamilton Hall
1830.06.23	Louisville, Kentucky	Proechel	"7. <i>Concerto on the Horn</i> —Executed by Mons. PROESHELL—Pupil of the Academy of Music of Paris—Music by Belloli."	DL 23 June 1830.	Grand Vocal and Instrumental Concert	Mr. Steelman's Ball Room
1830.06.30	Boston, Massachusetts	Widtl	". . . and the overture to <i>Der Freischütz</i> , in which the magic notes of Mr. Huitle's [sic] <i>Horn</i> , for the first time electrified the public, . . . "	EU 15 July 1830, 51.	Concert for the Family of Mr. Willis	

Date	Location	Performer	Composition/Composer	Source	Event	Place
1830.08.13	Boston, Massachusetts	Reed, Knaeble, and Rossle [Rossile?]	"Trio—FRENCH HORNS—Messrs. Reed, Knaeble, and Rossle, A. Knaeble."	BC 12 Aug 1830.	Concert for Mrs. Willis by the Boylston Band	Boylston Hall
1830.09.02	Boston, Massachusetts	Papanti	"Duett—Horn and Piano Forte—Mr. Papanti and H.H. Gear. Puzzi. . . . Quartet—Piano Fort [sic], Horn, Clarionet, and Contra Bass, H.H. Gear, Kendall, Papanti, and Mr. Gear.— <i>Caesar in Egypt</i> [Duet A.B.C.—Mr. Papanti and H.H. Gear?]."	BC 2 Sep 1830.	Concert for Mr. Gear	Boylston Hall
1830.09.23	Portsmouth, New Hampshire	Hart	". . . Hart on French Horn was excellent."	NHG 5 Oct 1830.	Mr. Kilborn's Exhibition Ball	Franklin Hall
1830.12.13	Salem, Massachusetts	Widtl	"SONG—" <i>Let fame sound the Trumpet,</i> " by Mrs. LA FOREST, accompanied on the Post Horn by Mr. WIDTL." [Widtl was also the "Leader of the Orchestra]	SG 10 Dec 1830.	Theatre: The Soldier's Daughter and The Two Gregories	Salem Theatre
1831.01.15	Boston, Massachusetts	Papanti, Reed, Eberle, and Knaeble	"Grand Septetto Concertante for Flute, 2 Clarinettes, 2 Horns, Bassoon and Violincello . . . Papanti, Knaeber [sic]. . . . One of the most celebrated compositions of Rosini [sic]." [Horn section of orchestra listed in ad]	BC 13 Jan 1831.	Concert for E. R. Hansen	Boylston Hall

Date	Location	Performer	Composition/Composer	Source	Event	Place
1831.04.12	Portland, Maine	Widtl	". . . he will have the honor, for the first time in Portland of performing several original and favorite instruments, the FRENCH HORN, the TRUMPET, and the GERMAN BUGLE. He will also attempt a SOLO on the VIOLIN."	EA 12 Apr 1831.	Concert for Mr. Widtl	Codman Place Hall
1831.04.12	Charleston, South Carolina	Marek	". . . new Religious Pieces on the French Horn"; <i>Duo</i> of his composition for the French Horn and the Organ, both instruments being played by himself"	CathMisc 326 & 327.	Oratorio	Roman Catholic Cathedral (Broad-street)
1831.05.27	New York, New York	Nidds	Overture to "Der Freischutz" by Weber.	NYM 4 June 1831, 379.	Concert for Mr. Gear	Masonic Hall
1832.01.07	Boston, Massachusetts	Clark, Eberle, and Knaeble	Horn players, Eberle and Knaeble, listed in orchestra for benefit of Lemuel Clark.	BC 5 Jan 1832.	Benefit Concert of Lemuel Clark	Boylston Hall
1832.10.06	New York, New York	Munson and Nidds	Montresor opera troupe performance of "La Cenerentola" by Rossini.	Ireland 61.	Montresor Opera Troupe	Richmond Hill Theatre
1833.03.13	Wilmington, North Carolina	Marek	[Program unknown]	PP2 13 Mar 1833; Watson 167.	Concert for Mr. Marek	
1833.04.08	Fayetteville, North Carolina	Marek	"Among the most interesting portions of the performance, was the execution of several pieces upon two instruments at once, the French Horn and Guitar."	FO 9 Apr 1833.	Concert for Mr. Marek	

Date	Location	Performer	Composition/Composer	Source	Event	Place
1833.04.11	Boston, Massachusetts	Ames	[Program unknown—listed as assisting artist]	LB 27 Apr 1833.	Second Concert of the Amateur Society	Mission House, Randolph Street
1833.07.16	Salem, Massachusetts	Papanti	"Solo on the Horn, by signor Papanti, who has kindly consented to perform on this occasion,"	SG 16 July 1833.	Concert for the Italian Artists	Lyceum Hall
1834.02.26	Gettysburg, Pennsylvania	Heerbruegger	" <i>Pot-pourri</i> —French Horn, with accompaniment <i>La petite Tambour</i> —arranged for 3 Clarionetts, 2 Flutes, 2 Horns, Trumpet, Bassoon, Trombone, and 2 Drums [arr. Heerbruegger]"	AS 3 Feb 1834.	Concert for Emil Heerbruegger	Jacob Sanders' Long Room
1834.06.28	Troy, New York	Marek	"Duet—Papa no di teno, (Bochsa,) Piano and French Horn Duets on the French Horn and Guitar—which have been admired by every Audience before which Mr. Marek has had the honor to perform Duet—by Marek on the French Horn and Piano at the same time—first time performed before an American audience."	Janta 32-34.	Concert for Mr. Kartowski	Mansion House
1834.08.15	New Bedford, Massachusetts	Marek	"Duetto for a French Horn and Piano, both parts executed by Mr. Marek Duetto for French Horn and Guitar, both parts performed by Mr. Marek."	NBM 15 Aug 1834.	Concert for Mr. Hansen	Mechanics' Hall

Date	Location	Performer	Composition/Composer	Source	Event	Place
1834.09.16	Gettysburg, Pennsylvania	Heerbruegger	". . . [Quintett, arranged by T. Kuffner] Air from Cinderella, by Rossini, arranged for the brass instruments by E. Heerbruegger, . . . Solo, for French horn, by E. Heerbruegger."	RC 2 & 16 Sep 1834; AS 8 & 15 Sep 1834; GS 9 & 16 Sep 1834.	Concert for Emil Heerbruegger to benefit the Euterpian Society of Pennsylvania College	Court-House
1834.09.17	Gettysburg, Pennsylvania	Heerbruegger	"11. Solo by Mr. Heerbruegger."	GT 2 Sep 1934.	First Commencement of Pennsylvania College	[German church?]
1834.11.13	Richmond, Virginia	Cunnington, S.A.	"Sonata, Pianoforte and Corni [sic] Obligato [sic] Mr. Horn and Mr. S. Cunningham, Beethoven."	RE 11 Nov 1834.	Concert for Mr. Horn	Terpsichore Hall
1835.01.22	New York, New York	Aupick	"Mr. Aupick performed some fine variations on the horn, . . ."	AMJ Feb 1835, 68.	Concert for Signor & Signora Maroncelli	City Hotel
1835.03.16	Philadelphia, Pennsylvania	Schmitz, A.	"New fantasia. Horn solo, Mr. Schmitz, [composed by] Schmitz . . . [and] Le Cor Romance, for voice, horn obligato [sic], and pianoforte, by Messrs. Meignen, Schmitz, & Taylor, [composed by] Penseran."	AMJ Apr 1835, 117.	Concert for Mr. Schmitz	Musical Fund Society Hall

Date	Location	Performer	Composition/Composer	Source	Event	Place
1835.09.13	New York, New York	Nidds	"The Great Trumpet" from the Oratorio Judah by Gardiner [Sung by Madame Otto] and accompanied by Nidds on the horn.	AMJ Oct 1835, 262.	Sacred Concert	
1837.01.18	Philadelphia, Pennsylvania	Schmitz, A.	[Program unknown—listed as assisting artist]	Mactier 18.	Concert for Mr. Seitz	
1837.01.22	New York, New York	Aupick	[Program unknown—listed as assisting artist]	NYM 28 Jan 1837, 248.	Concert for Catholick Orphan Asylum	St. Joseph's Church
1837.05.13	Boston, Massachusetts	Knaeble and V. Dorn	"Variations Concertante, for two French Horns, Messrs. Knaebel and Dorn. Knaebel."	BC 11 May 1837.	Concert of Mr. Geitner [with Tremont Theatre Orchestra]	Masonic Temple
1837.06.19	New York, New York	Aupick and Nidds	Listed as horn players for the opening concert of Niblo's Garden for the summer season	ST 24 June 1837.	Opening Concert at Niblo's Garden	Niblo's Garden
1837.07.01	New York, New York	Aupick	[Program unknown—listed as assisting artist]	ST 1 July 1837, 160.	Concert for Mr. Plumer	American Theatre-Bowery
1837.08.14	New York, New York	Aupick	"Signor Aupick will perform a favorite fantasia on the horn."	ST 12 Aug 1837, 208.	Concert for Mrs. Watson	Niblo's Garden

Date	Location	Performer	Composition/Composer	Source	Event	Place
1837.09.16	Washington D.C.	Saxon	". . . the ASTONISHING PRFORMANCES of the SAXON FAMILY alone are worthy of the most liberal patronage—especially the skill and science of MISS KATHARINA MARIA SAXON on the FRENCH HORN and VIOLIN, which cannot fail to delight and astonish the audience."	GW 15 Sep 1837; DNI 15 & 16 Sep 1837.	Concert for Messrs. Howard, Dempster, and V.A. Schmidt	Carusi's Saloon
1837.09.23	Washington D.C.	Hopf and Opel	[No solos—Hopf and Opel are listed in the "celebrated PRAGUE COMPANY"]	DNI 22 Sep 1837; GW 20-22 Sep 1837.	Concert of the Prague Company	Carusi's Saloon
1837.09.26	Washington D.C.	Hopf and Opel	"New York Pot Pourri, or American Melody of Hail Columbia, and with [Horns] Obligato [sic] and Echo, arranged by B. Hopf. "	DNI 26 Sep 1837; GW 25 Sep 1837.	Second Concert of the Prague Company	Carusi's Saloon
1837.09.29	Washington D.C.	Hopf and Opel	"Variations—Horn—Mr. C. Hopf, Labitzeki New York Pot Pourri, on the American Air of Hail Columbia, with Horns Obligato [sic] and Echo, (by desire) arranged by B. Hopf."	DNI 28 & 29 Sep 1837; GW 27-29 Sep 1837.	Last Concert of the Prague Company	Carusi's Saloon
1837.10.20	Philadelphia, Pennsylvania	Hopf and Opel	"2. Variations, Horn, Mr. C. Hopf, Schunke."	PIDC 18 & 20 Oct 1837.	Farewell Concert of the Prague Company	Musical Fund Hall

Date	Location	Performer	Composition/Composer	Source	Event	Place
1837.12.16	St. Louis, Missouri	Hopf and Opel	"5th. Grand New York Pot Pourri, with Horn Obligato [sic] and Echo, (by desire) arranged by B. Hope [Hopf]."	DCB 15 & 16 Dec 1837.	Concert of the Prague Company	Missouri Hotel
1838.04.04	Philadelphia, Pennsylvania	Martindale, Graham, Dyer, and Berry [M. Rasche]	"5. Fanfare—four horns, Messrs. Martindale, Graham, Dyer and Berry, Rossini."	PIDC 28 March 1838.	Concert of the Pupils of the Institution for the Blind [M. Rasche, director]	Musical Fund Hall
1838.05.27	New York, New York	Trojsi and Nidds	Listed as horn players in the orchestra—no solos.	NYH 26 May 1838.	Grand Concert of Sacred Music	St. Peter's Church
1838.07.16	New York, New York	Munson and Reid	Listed as horn players in the orchestra—no solos.	NYH 16 July 1838.	Concert of Signor Fornasari	Niblo's Garden
1838.08.07	New York, New York	Liece and Marshal	Listed as horn players in the New York Brass Band—no solos.	MH 7 Aug 1838.	Concert of the New York Brass Band	Vauxhall Garden
1838.11.15	New York, New York	Munson	[Program unknown—listed as assisting artist]	LawrenceA 50.	Concert for U.C. Hill	Apollo Saloon
1838.12.14	Essex, Massachusetts		"Cavatina, Mr. Emilio . . . French horn Obligato [sic] . . . Allegro, from Opera, La Vestal . . . E-flat and French Horn Obligato [sic] "	Essex 269.	Concert of the Italian Band	Lyceum Room

Date	Location	Performer	Composition/Composer	Source	Event	Place
1839.02.22	Portsmouth, New Hampshire		"Waltz—by Ricci—Oftlaid [E-flat Bugle?] and French Horn obligato [sic]"; "Cavatina—from the Opera Il Pirate, by Bellini—French Horn obligato [sic]"	PJLP 16 Feb 1839.	Concert of the Italian Band	Lyceum Room
1839.05.24	New York, New York	Munson	[Program unknown—listed as assisting artist]	LawrenceA 53.	First Union Concert	Broadway Tabernacle
1839.06.06	New York, New York	Munson and Leis	Listed as horn players for the orchestra of Niblo's Garden for the summer season.	NYH 7 & 15 June 1839.	Summer Season	Niblo's Garden and New Saloon
1839.06.13	Philadelphia, Pennsylvania	[Rasche]	Four horns are listed in the Philadelphia Brass Harmony Society [no solos].	NAm 13 June 1839.	Second Concert of the Philadelphia Brass Harmony Society	Philadelphia Museum
1839.06.18	Philadelphia, Pennsylvania	[Rasche]	Four horns are listed in the Philadelphia Brass Harmony Society [no solos].	NAm 18 June 1839.	Third Concert of the Philadelphia Brass Harmony Society	Philadelphia Museum

Date	Location	Performer	Composition/Composer	Source	Event	Place
1839.06.20	Philadelphia, Pennsylvania	[Rasche]	Four horns are listed in the Philadelphia Brass Harmony Society [no solos]; "Variations and Thema, with variations for the Clarionet, Trombone, E Clarionet, French Horns, Flute, &c."	NAm 18 & 20 June 1839.	Fourth Concert of the Philadelphia Brass Harmony Society	Philadelphia Museum
1839.10.19	Boston, Massachusetts	Knaeble and V. Dorn	"2. Concertanta [sic] Duetto—French Horns—Messrs. Knaeble and Dorn. Beauman."	TAB 19 Oct 1839.	Grand Secular Concert [with Boston Band and Tremont Theatre Orchestra]	Masonic Temple
1839.11.05	Boston, Massachusetts	Knaeble	Listed as one of the "Principal Instrumental Performers."	TAB 5 Nov 1839.	Concert of R. Garbett's Oratorio	The Odeon
1840.04.22	Houston, Texas	Heerbruegger	"2. Fantasie on the French Horn, to 'What Fairy Like Music.' . . . 8. Solo, on the French Horn, with piano accompaniment."	MS 22 Apr 1840; TTR 22 Apr 1840.	Concert for Emil Heerbruegger	The Capitol
1840.04.30	Philadelphia, Pennsylvania	Rasche	"3. Original Septett for Violin, Tenor, Violin cello [sic], Double Bass, Clarionet, Horn and Bassoon—by Messrs Reinhart, B C Cross, Fiele, Meignen, Piot, Rasch and Reinstein, Beethoven."	NAm 30 Apr 1840.	Third Concert of the Musical Fund Society	Musical Fund Hall

Date	Location	Performer	Composition/Composer	Source	Event	Place
1840.05.01	Houston, Texas	Heerbruegger	[Program unknown]	MS 28 & 30 Apr, 1 May 1840.	Concert for Emil Heerbruegger	
1840.05.28	Cleveland, Ohio		"6. Quick Step (Horn Solo.) [composed by] Walch."	CDH 28 May 1840.	Concert of the Cleveland Grey's Band	Court House

APPENDIX D

MORAVIAN PERFORMANCES

This appendix contains a chart of horn performances from the Moravian community at Nazareth, Pennsylvania, from 1796 to 1840. The information was taken from the register as reported by B.J. Strauss in “A Register of Music Performed in Concert, Nazareth, Pennsylvania, from 1796 to 1845: An Annotated Edition of an American Moravian Document.” The listing for each performance includes the date of the performance, composition(s) and composer(s) if known, and the number of horn parts in the score.

Date	Composer	Composition	Horn parts
1796.10.14	Rolle, Johann Heinrich	Tod Abels, 1, 6, 8, 10, 12, 14	2
1796.10.14		4 part wind ensemble	
1796.10.21	Rolle, Johann Heinrich	Tod Abels, 16, 18, 19, 21, 22, 24, 25	2
1796.10.21	Klöffler, Johann Friedrich	Concerto for Flutes	2
1796.10.21		4 part wind ensemble	
1796.10.28	Stamitz, Karl	Symphony No. 1	2
1796.10.28		4 part wind ensemble	
1796.11.04	Graaf, Christian Ernst	Symphony No. 1	2
1796.11.04	Schulz, Johann Abraham Peter	Athalia, Acts I and II	2
1796.11.04		4 part wind ensemble	
1796.11.11	Graaf, Christian Ernst	Symphony No. 2	2
1796.11.11	Schulz, Johann Abraham Peter	Athalia, Acts III and IV	2
1796.11.11		2 Clarinets, 2 Horns in ensemble	
1796.11.18	Graaf, Christian Ernst	Symphony No. 3	2
1796.11.18	[Mozart, Wolfgang Amadeus?]	Zauberflöte, the first half	2
1796.11.25	Gyrowetz, Adalbert	Symphony	
1796.11.25	[Graun, K.H. ?]	Te Deum Laudamus, 1-6	2
1796.11.25		4 part wind ensemble	
1796.12.02	Vanhal, Johann Baptist	Symphony	
1796.12.02	[Graun, K.H. ?]	Te Deum Laudamus, 7-11	2
1796.12.02		4 part wind ensemble	
1796.12.09	Lachnith, Ludwig Wenzel	Symphony No. 1	2
1796.12.09	Antes, John	Chorus: "Lo, this is our God"	2

Date	Composer	Composition	Horn parts
1796.12.09	Antes, John	Chorus: "I will greatly rejoice in the Lord"	2
1796.12.09	Reichardt, Johann Friedrich	Aria: "Du bist würdig zu nehmen Lob" [from <i>Weinacht's Cantilene</i>]	2
1796.12.09	Haydn, Franz Joseph	Symphony, the little No. 1	
1796.12.16	Eichner, Ernst	Symphony No. 2	
1796.12.16	Stephani	Parthie No. 3, for wind ensemble	
1796.12.30	Lachnith, Ludwig Wenzel	Symphony No. 2	
1796.12.30	Pichl, W.	Parthie No. 3, for wind ensemble	
1797.01.06	Eichner, Ernst	Symphony No. 3	
1797.01.06		4 part wind ensemble	
1797.01.13	Pleyel, Ignaz	Symphony No. 5	2
1797.01.13	Pichl, W.	Parthie No. 1	
1797.01.20	Haydn, Franz Joseph	Symphony Oe. XXIV, No. 1	2
1797.01.20	Rolle, Johann Heinrich	Thirza, the first part [Thirza und Ihre Söhne Musicalisches Drama]	2
1797.01.20	Pichl, W.	Parthie No. 2	
1797.01.27	Haydn, Franz Joseph	Symphony Oe. XXV, No. 1	2
1797.01.27	Rolle, Johann Heinrich	Thirza, the second part [Thirza und Ihre Söhne Musicalisches Drama]	2
1797.01.27	Pichl, W.	Parthie No. 4	
1797.02.03	Stamitz, Karl	Symphony No. 1	2
1797.02.03	Rolle, Johann Heinrich	Thirza, the third part [Thirza und Ihre Söhne Musicalisches Drama]	2
1797.02.03		4 part wind ensemble	
1797.02.10	Stamitz, Karl	Symphony No. 2	2

Date	Composer	Composition	Horn parts
1797.02.10	[Mozart, Wolfgang Amadeus?]	Zauberflöte, 9-14	2
1797.02.17	Stamitz, Karl	Symphony No. 3	2
1797.02.17		4 part wind ensemble, No. 40	
1797.02.24	Stamitz, Karl	Symphony No. 4	2
1797.02.24		4 part wind ensemble	
1797.03.03	Sterkel, Johann Franz Xavier	Symphony No. 1	2
1797.03.03	[Mozart, Wolfgang Amadeus?]	Zauberflöte, 15-18	
1797.03.10	Haydn, Franz Joseph	Symphony, from 1789	2
1797.03.10	Pichl, W.	Parthie No. 8	
1797.03.17	Haydn, Franz Joseph	Symphony Oe. XXV, No. 2	2
1797.03.17		4 part wind ensemble	
1797.03.24	Stamitz, Karl	Symphony No. 5	2
1797.03.24	Rolle, Johann Heinrich	Leiden Jesu [1, 2, 5, 6, 8, 9, 10, 14, 16 from Das Leiden Jesu eine Passions-Cantate]	2
1797.03.24		4 part wind ensemble	
1797.03.31	Stamitz, Karl	Symphony No. 6	2
1797.03.31	Rolle, Johann Heinrich	Leiden Jesu [18, 19, 20, 23, 25, 27, 28, 30 from Das Leiden Jesu eine Passions-Cantate]	2
1797.03.31		4 part wind ensemble	
1797.04.07	Sterkel, Johann Franz Xavier	Symphony No. 2	2
1797.04.07	Rolle, Johann Heinrich	Leiden Jesu [32-40 from Das Leiden Jesu eine Passions-Kantate]	2
1797.04.07		4 part wind ensemble	
1797.05.28	Sterkel, Johann Franz Xavier	Symphony No. 2	2
1797.05.28	Reichardt, Johann Friedrich	Psalm 65	2

Date	Composer	Composition	Horn parts
1797.05.28		4 part wind ensemble	
1797.07.02	Pichl, W.	Symphony	
1797.07.02	Klöffler, Johann Friedrich	Concerto for 2 Flutes	2
1797.07.02	Himmel, Friedrich Heinrich	Psalm 146	2
1797.07.02		4 part wind ensemble	
1797.07.30	Pleyel, Ignaz	Symphony No. 5	
1797.07.30	[Mozart, Wolfgang Amadeus?]	Kyrie Eleison, 1-5	2
1797.07.30	Stamitz, Karl	Symphony No. 1	2
1797.08.27	Vanhal, Johann Baptist	Symphony in A	2
1797.08.27	[Mozart, Wolfgang Amadeus?]	Kyrie Eleison, 6-9	2
1797.08.27		4 part wind ensemble	
1797.09.24	Lachnith, Ludwig Wenzel	Symphony No. 3	2
1797.09.24		Motet: Der Herr ist König	2
1797.09.24	Stamitz, Karl	Symphony No. 2	2
1797.09.24		4 part wind ensemble	
1797.10.20	Vanhal, Johann Baptist	Symphony in D minor	
1797.10.20	Wolf, Ernst Wilhelm	Oster-Kantate, Part I	2
1797.10.20	Eichner, Ernst	Symphony No. 1	
1797.10.27	Pleyel, Ignaz	Symphony Op. 5, 2	
1797.10.27	Wolf, Ernst Wilhelm	Oster-Kantate, Part II	2
1797.10.27		4 part wind ensemble	
1797.11.03	Gyrowetz, Adalbert	Symphony	
1797.11.03	Bach, Carl Phillip Emmanuel	Israeliten in der Wüste [ein Oratorium], 1-11	2
1797.11.03	Pichl, W.	Parthie No. 3	
1797.11.10	Sterkel, Johann Franz Xavier	Symphony No. 2	2

Date	Composer	Composition	Horn parts
1797.11.10	Bach, Carl Phillip Emmanuel	Israeliten in der Wüste [ein Oratorium], 11-2 in the 2nd part	2
1797.11.17	Pleyel, Ignaz	Symphony Op. V, 1	
1797.11.17	Bach, Carl Phillip Emmanuel	Israeliten in der Wüste [ein Oratorium], to the end	2
1797.11.17	Zimmermann, Anton	Parthie in 7 parts	2
1797.11.24	Gyrowetz, Adalbert	Symphony No. 2	2
1797.11.24		4 part wind ensemble	
1797.12.01	Rolle, Johann Heinrich	Davids Seig im Eichthale	2
1797.12.01	Pichl, W.	Parthie No. 1 in 7 parts	2
1797.12.08	Gyrowetz, Adalbert	Symphony No. 1	2
1797.12.08	Rolle, Johann Heinrich	Davids Seig im Eichthale, to the end	2
1797.12.08		6 part wind ensemble	
1797.12.15	Graaf, Christian Ernst	Symphony No. 1	2
1797.12.15	Reichardt, Johann Friedrich	Weynachts Cantilene	2
1797.12.15		4 part wind ensemble	
1797.12.29	Schwindel, Friedrich	Symphony No. 1	2
1797.12.29		4 part wind ensemble	
1798.01.05	Eichner, Ernst	Symphony No. 3	
1798.01.05		4 part wind ensemble	
1798.01.12	Haydn, Franz Joseph	Symphony in A, 2	2
1798.01.12	Schulz, Johann Abraham Peter	Athalia, Acts I and II	2
1798.01.12	Zimmermann, Anton	Parthie in 7 parts	2
1798.01.19	Graaf, Christian Ernst	Symphony No. 2	2
1798.01.19	Schulz, Johann Abraham Peter	Athalia, Acts III and IV	2
1798.01.19	Rosetti, F.A.	Parthie 1-3 in 6 parts	2
1798.01.26	Haydn, Franz Joseph	Symphony No. 2 in Bb	2

Date	Composer	Composition	Horn parts
1798.01.26	Rolle, Johann Heinrich	Tod Abels, 1-10	2
1798.01.26		6 part wind ensemble, 4, 5, 6	
1798.02.02	Schwindel, Friedrich	Symphony No. 3	2
1798.02.02	Klöffler, Johann Friedrich	Concerto for 2 Flutes	2
1798.02.02	Rolle, Johann Heinrich	Tod Abels, 11-18	2
1798.02.02		6 part wind ensemble, 8, 9, 10	
1798.02.09	Pleyel, Ignaz	Symphony No. 6	2
1798.02.09	Rolle, Johann Heinrich	Tod Abels, to the end	2
1798.02.09		6 part wind ensemble, 11	
1798.02.16	Graaf, Christian Ernst	Symphony No. 3	2
1798.02.16	Rolle, Johann Heinrich	Leiden Jesu [1-14 from Das Leiden Jesu eine Passions-Cantate]	2
1798.02.16		6 part wind ensemble, 7, 9, 13	
1798.02.23	Sterkel, Johann Franz Xavier	Symphony No. 1	2
1798.02.23	Rolle, Johann Heinrich	Leiden Jesu [15-28 from Das Leiden Jesu eine Passions-Cantate]	2
1798.02.23		6 part wind ensemble 12, 14, 15	
1798.03.02	Hennig	Symphony	
1798.03.02	Rolle, Johann Heinrich	Leiden Jesu [to the end from Das Leiden Jesu eine Passions-Cantate]	2
1798.03.02		6 part wind ensemble, 16, 17, 18	
1798.03.16	Vanhal, Johann Baptist	Symphony in A	
1798.03.23	Haydn, Franz Joseph	Symphony No. 1 in Bb	
1798.03.23		6 part wind ensemble, 19, 20	

Date	Composer	Composition	Horn parts
1798.03.30		6 part wind ensemble, 21, 22	
1798.06.03	Gyrowetz, Adalbert	Symphony No. 1	
1798.06.03	[Graun, K.H. ?]	Te Deum Laudamus, 1-6	2
1798.06.03		6 part wind ensemble, 12, 13, 18, 19	
1798.07.01	[Graun, K.H. ?]	Te Deum Laudamus, 7, 9, 10, 11	2
1798.07.01		4 part wind ensemble, 36, 35, 34	
[1798.07.01]	Graaf, Christian Ernst	Symphony No. 1	2
[1798.07.01]		4 part wind ensemble	
1798.08.26	Rosetti, F.A.	Symphony No. 1	
1798.08.26	Mozart, [W.A. ?]	Overture	2
1798.09.23	Latrobe, Christian I.	Nun erschallt vor deinem Throne	2
1798.10.19	Gyrowetz, Adalbert	Symphony No. 1	
1798.10.19	Rolle, Johann Heinrich	Thirza, Part I [Thirza und Ihre Söhne Musicalisches Drama]	2
1798.10.19	Pichl, W.	Parthie No. 3	
1798.10.26	Pleyel, Ignaz	Symphony No. 6, the first Allegro	
1798.10.26	Rolle, Johann Heinrich	Thirza, Part II [Thirza und Ihre Söhne Musicalisches Drama]	2
1798.10.26	Pichl, W.	Parthie No. 4	
1798.11.02	Pleyel, Ignaz	Symphony No. 6, the remaining parts of the symphony listed above	
1798.11.02	Rolle, Johann Heinrich	Thirza, Part III [Thirza und Ihre Söhne Musicalisches Drama]	
1798.11.09	Stamitz, Karl	Symphony No. 2	2

Date	Composer	Composition	Horn parts
1798.11.09		4 part wind ensemble for 2 clarinets and 2 horns, 1, 2, 3, 4, 6	2
1798.11.16	Haydn, Franz Joseph	Symphony Oe. 83, Liv. 2	2
1798.11.16	Rolle, Johann Heinrich	Tod Abels, 1-10	2
1798.11.16	Pichl, W.	Parthie No. 5	
1798.11.23	Rosetti, F.A.	Symphony, Liv. II	2
1798.11.23	Rolle, Johann Heinrich	Tod Abels, 11-18	2
1798.11.23		2 clarinets and 2 horns in ensemble, 7, 8, 9	2
1798.11.30	Meder, Johann Gabriel	Symphony No. 1	2
1798.11.30	Rolle, Johann Heinrich	Tod Abels, to the end	2
1798.11.30	Mozart, [W.A.?)	Overture	
1798.12.07	Meder, Johann Gabriel	Symphony II	2
1798.12.07	Wolf, Ernst Wilhelm	Chorus[Anthem]: Auf der Lüfte Heilgen Weben [from Oster Kantate]	2
1798.12.07	Lachnith, Ludwig Wenzel	Symphony I	
1798.12.07		2 clarinets and 2 horns in ensemble, 19, 18, 17, 26	2
1798.12.11	Gyrowetz, Adalbert	Symphony No. 2	2
1798.12.11	Wolf, Ernst Wilhelm	Chorus[Anthem]: Auf der Lüfte Heilgen Weben [from Oster Kantate]	2
1798.12.11	Zimmermann, Anton	Parthie in 7 parts	2
1798.12.14	Meder, Johann Gabriel	Symphony III	2
1798.12.14	Lachnith, Ludwig Wenzel	Symphony III	
1798.12.28	Pleyel, Ignaz	Symphony No. 5	
1798.12.28	Pichl, W.	Parthie No. 3	

Date	Composer	Composition	Horn parts
1799.01.04	Eichner, Ernst	Symphony II	
1799.01.04	Reichardt, Johann Friedrich	2 choruses from Weynachts Cantilene	2
1799.01.04	Pleyel, Ignaz	Symphony Oe. V, No. 1	
1799.01.04		4 part wind ensemble for 2 clarinets and 2 horns	2
1799.01.11	Gyrowetz, Adalbert	Symphony Liv. 1	
1799.01.11	[Mozart, Wolfgang Amadeus?]	Wind ensemble from the Zauberflöte, 1-3	2
1799.01.18	Rolle, Johann Heinrich	Davids Sieg im Eichthate	2
1799.01.18	Sterkel, Johann Franz Xavier	Symphony No. 1	2
1799.01.25	Haydn, Franz Joseph	Symphony Oe. XXIX, 2	2
1799.01.25	Rolle, Johann Heinrich	Davids Sieg im Eichthate, to the end	2
1799.01.25	Bach, Carl Phillip Emmanuel	Wind ensemble: 3 Marches	
1799.02.01	Haydn, Franz Joseph	Symphony Oe. XXIX, 3	2
1799.02.01		Wind ensemble: 1, 2, 3, 7, selected pieces	
1799.02.08	[Mozart, Wolfgang Amadeus?]	Wind ensemble from the Zauberflöte, 4-6	2
1799.02.15	Eichner, Ernst	Symphony No. 3	
1799.02.15	Rosetti, F.A.	Wind ensemble in 5 parts: Short Parthien	
1799.02.22	Haydn, Franz Joseph	Symphony Op. 83, Liv. 1	2
1799.02.22	Noak [Noack], Christian Frederick	Parthie	2
1799.03.01	Hennig	Symphony	
1799.03.01	Collauf	Parthie No. 1	2
1799.03.08	Wolf, Ernst Wilhelm	Symphony	
1799.03.15	Collauf	Parthie No. 2	2 in Eb
1799.06.23	Schulz, Johann Abraham Peter	Athalia, Acts I and II	2

Date	Composer	Composition	Horn parts
1799.06.23	Collauf	Parthie No. 7	2
1799.07.21	Schulz, Johann Abraham Peter	Athalia, Acts III and IV	2
1799.07.21	Haydn, Franz Joseph	Symphony No. 11	
1799.08.18	Haydn, Franz Joseph	Symphony No. 7, a	
1799.08.18	Wolf, Ernst Wilhelm	Oster-Cantata	2
1799.09.15	Gyrowetz, Adalbert	Symphony Oe. 23, Liv 3, borrowed from Bethlehem	2
1799.09.15	Wolf, Ernst Wilhelm	Oster-Cantata, to the end	2
1799.09.15	Pichl, W.	Parthie No. 1	2
1799.11.01	Haydn, Franz Joseph	Symphony Oe. 80, Liv. 2, borrowed from Bethlehem	2
1799.11.01	Collauf	Parthie No. 1	2
1799.11.08	Vanhal, Johann Baptist	Symphony No. 20	
1799.11.08	Himmel, Friedrich Heinrich	Psalm 146, No. 14	2
1799.11.08	Collauf	Parthie No. 2	2
1799.11.15	Rosetti, F.A.	Symphony No. 17	
1799.11.15	Rolle, Johann Heinrich	Thirza und Ihre Söhne Musicalisches Drama, Act I	2
1799.11.15	Collauf	Parthie No. 3	2
1799.11.22	Haydn, Franz Joseph	Symphony, borrowed from Bethlehem	
1799.11.22	Rolle, Johann Heinrich	Thirza und Ihre Söhne Musicalisches Drama, Act II	2
1799.11.22	Collauf	Parthie No. 4, the first half	2 in Eb
1799.11.29	Rolle, Johann Heinrich	Thirza und Ihre Söhne Musicalisches Drama, Act III	2
1799.11.29	Collauf	Parthie No. 4	2 in Eb
1799.12.06	Eichner, Ernst	Symphony No. 18, a	
1799.12.06	Rolle, Johann Heinrich	Tod Abels, 1-10	2
1799.12.06	Maschek [Mašek], Vincenz [Vincenc]	Parthie No. 5	

Date	Composer	Composition	Horn parts
1799.12.13	Pleyel, Ignaz	Symphony No. 5	
1799.12.13	Rolle, Johann Heinrich	Tod Abels, 11-18	2
1799.12.13	Pichl, W.	Parthie No. 1	
1799.12.20	Stamitz, Karl	Symphony in A	
1799.12.20	Rolle, Johann Heinrich	Tod Abels, to the end	2
1799.12.20	Gyrowetz, Adalbert	Symphony No. 2	2
1800.01.10	Vanhal, Johann Baptist	Symphony No. 19	
1800.01.10	Rolle, Johann Heinrich	Gedor, oder Das Erwachen zum bessern Leben	2
1800.01.17	Haydn, Franz Joseph	Symphony Oe. XXIV, 2	2
1800.01.17	[Graun, K.H.?)	Te Deum Laudamus, 1-6	2
1800.01.17	Klöffler, Johann Friedrich	Concerto for 2 Flutes No. 2	2
1800.01.24	Pleyel, Ignaz	Symphony No. 6	
1800.01.24	[Graun, K.H.?)	Te Deum Laudamus, to the end	2
1800.01.24	Zimmermann, Anton	Parthie in 8 parts	2
1800.01.31	Graaf, Christian Ernst	Symphony No. 12, 14	
1800.01.31	Rosetti, F.A.	Parthie	2
1800.02.07	Haydn, Franz Joseph	Symphony No. 10	
1800.02.14	Pleyel, Ignaz	Symphony No. 4, a	
1800.02.21	Lachnith, Ludwig Wenzel	Symphony No. 15, c	
1800.02.28	Pleyel, Ignaz	Symphony No. 4, b	
1800.02.28	Rolle, Johann Heinrich	Leiden Jesu [1-14 from Das Leiden Jesu eine Passions-Cantate]	2
1800.03.07	Eichner, Ernst	Symphony No.18, b	
1800.03.07	Rolle, Johann Heinrich	Leiden Jesu [15-28 from Das Leiden Jesu eine Passions-Cantate]	2

Date	Composer	Composition	Horn parts
1800.03.14	Eichner, Ernst	Symphony No. 18, c	
1800.03.14	Rolle, Johann Heinrich	Leiden Jesu [to the end, from Das Leiden Jesu eine Passions-Cantate]	2
1800.03.21	Schwindel, Friedrich	Symphony No. 21, a	
1800.03.28	Graaf, Christian Ernst	Symphony No. 12, c	
1800.04.04	Haydn, Franz Joseph	Symphony No. 8, a	
1800.04.04	Lachnith, Ludwig Wenzel	Symphony No. 15, a	
1800.11.21	Rolle, Johann Heinrich	Davids Seig im Eichthale, to the aria "Es schreck euch der brüllende Kringer"	2
1800.11.21		4 part wind ensemble	
1800.11.28	Sterkel, Johann Franz Xavier	Symphony No. 1	2
1800.11.28	Rolle, Johann Heinrich	Davids Seig im Eichthale, to the end	2
1800.12.05	Haydn, Franz Joseph	Symphony Oe. XXIV, 2	2
1800.12.05	Gyrowetz, Adalbert	Parthie in 5 parts	
1800.12.12	Sterkel, Johann Franz Xavier	Symphony No. 2	2
1800.12.19	Stamitz, Karl	Symphony No. 1	2
1800.12.19	Reichardt, Johann Friedrich	Weynachts Cantilene	2
1800.12.19		2 Marches for wind ensemble	
1801.01.09	Pleyel, Ignaz	Symphony No. 4, 1	
1801.01.09	Abel, Karl Friedrich	Symphony No. 24	
1801.01.16	Bach, Carl Phillip Emmanuel	Auferstehung und Himmelfahrt Jesu, Part I	2
1801.01.16	Pichl, W.	Parthie No. 1, a, b	
1801.01.23	Bach, Carl Phillip Emmanuel	Auferstehung und Himmelfahrt Jesu, Part II to the end	2
1801.02.06	Graaf, Christian Ernst	Symphony No. 12, c	

Date	Composer	Composition	Horn parts
1801.02.27	Haydn, Franz Joseph	Symphony No. 8, a	
1801.02.27	Pichl, W.	Parthie No. 3	
1801.03.06	Haydn, Franz Joseph	Symphony No. 7, b	
1801.03.13	Gyrowetz, Adalbert	Symphony No. 3	2
1801.03.27	Rosetti, F.A.	Symphony No. 17	
1801.10.30	Gyrowetz, Adalbert	Symphony No. 1	
1801.10.30	Schulz, Johann Abraham Peter	Athalia, Parts I and II	2
1801.11.06	Pleyel, Ignaz	Symphony No. 5	
1801.11.06	Schulz, Johann Abraham Peter	Athalia, Parts III and IV	2
1801.11.27	Pleyel, Ignaz	Symphony Oeuvre V, specifically the first Allegro from the 2nd	
1801.11.27	Rolle, Johann Heinrich	Gedor, oder Das Erwachen zum bessern Leben	2
1801.12.04	Haydn, Franz Joseph	Symphony No. 10	
1801.12.04	Knecht, Justin Heinrich	Psalm 23	2
1801.12.11	Pleyel, Ignaz	The last Allegro from Symphony Oeuvre V	
1801.12.11	Himmel, Friedrich Heinrich	Psalm 146	2
1801.12.11	Collauf	Parthie No. 4 for wind ensemble	
1801.12.18	Haydn, Franz Joseph	Symphony Oeuvre XXIV, 2	2
1802.01.15	Mozart, [W.A.?)	Overture No. 13	2
1802.01.15	Maschek [Mašek], Vincenz [Vincenc]	Parthie No. 5	
1802.01.22	Lachnith, Ludwig Wenzel	Symphony No. 15, c	
1802.01.29	Bach, Carl Phillip Emmanuel	Auferstehung und Himmelfahrt Jesu, Part I	2
1802.01.29	Collauf	Parthie No. 7	

Date	Composer	Composition	Horn parts
1802.02.05	Bach, Carl Phillip Emmanuel	Auferstehung und Himmelfahrt Jesu, Part II to the end	2
1802.02.12	Eichner, Ernst	Symphony No. 18,a	
1802.02.19	Abel, Karl Friedrich	Symphony No. 24	
1802.02.19	Rolle, Johann Heinrich	Leiden Jesu, 1-14	2
1802.02.26	Eichner, Ernst	Symphony No. 18, c	
1802.02.26	Rolle, Johann Heinrich	Leiden Jesu, 15-28	2
1802.03.05	Sterkel, Johann Franz Xavier	Symphony, b	
1802.03.05	Rolle, Johann Heinrich	Leiden Jesu, to the end	
1802.03.05	Noak [Noack], Christian Frederick	Parthie No. 8	
1802.03.12	Stamitz, Karl	Symphony, a	
1802.03.19	Vanhal, Johann Baptist	Symphony No. 19	
1802.03.26	Haydn, Franz Joseph	Symphony No. 8, a	
1802.11.26	Vanhal, Johann Baptist	Symphony No. [], a	
1802.11.26	Rolle, Johann Heinrich	Tod Abels, 1-10	2
1802.12.03	Vanhal, Johann Baptist	Symphony No. [], c	
1802.12.03	Rolle, Johann Heinrich	Tod Abels, 11-18	2
1802.12.03	Pichl, W.	Parthie No. 3	
1802.12.10	Vanhal, Johann Baptist	Symphony No. [], d	
1802.12.10	Rolle, Johann Heinrich	Tod Abels, to the end	2
1802.12.10	Zimmermann, Anton	Parthie	
1802.12.17	[Klöffler, Johann Friedrich?]	Concerto for 2 Flutes	2

Date	Composer	Composition	Horn parts
1803.01.07	Rolle, Johann Heinrich	Gedor, oder Das Erwachen zum bessern Leben	2
1803.01.14	Haydn, Franz Joseph	Symphony	
1803.01.14	Knecht, Justin Heinrich	Psalm 23	2
1803.01.22	Haydn, Franz Joseph	Symphony Oe. XXIV, 2	2
1803.01.22	Rolle, Johann Heinrich	Thirza, Part I	2
1803.01.29	Vanhal, Johann Baptist	Symphony [cancelled]	
1803.01.29	Rolle, Johann Heinrich	Thirza, Part II [cancelled]	2
1803.02.11	Rolle, Johann Heinrich	Thirza, Part III	2
1803.02.18	Haydn, Franz Joseph	Symphony No. 8, a	
1803.02.18	Himmel, Friedrich Heinrich	Psalm 146	2
1803.02.18	Michael, David Moritz	Parthie in 6 parts [IV, V, or VI]	2 in Eb
1803.03.04	Vanhal, Johann Baptist	Symphony No. 19	
1803.03.11	Haydn, Franz Joseph	Symphony No. 7, a	
1803.03.18	Schulz, Johann Abraham Peter	Maria and Johannes [Polyhymnia II Theil Maria und Johannes Ein Passionsoratorium]	2
1803.10.22	Schulz, Johann Abraham Peter	Two arias from Maria and Johannes [Polyhymnia II Theil Maria und Johannes Ein Passionsoratorium]	2
1803.10.22	Pichl, W.	Parthie No. 3 for wind ensemble	
1803.10.28	Gyrowetz, Adalbert	Symphony No. 1	
1803.10.28	Wolf, Ernst Wilhelm	Oster-Cantata, Part I	2
1803.11.04	Eichner, Ernst	Symphony No. 18, a	
1803.11.04	Wolf, Ernst Wilhelm	Oster-Cantata, to the end	2

Date	Composer	Composition	Horn parts
1803.11.18	Haydn, Franz Joseph	The first Allegro from a Symphony	
1803.11.25	Collauf	Parthie No. 7	
1803.12.02	Haydn, Franz Joseph	Symphony No.7, b	
1803.12.02	Reichardt, Johann Friedrich	Weynachts Cantilene, the first half	2
1803.12.09	Haydn, Franz Joseph	Symphony No. 7, a	
1803.12.09	Reichardt, Johann Friedrich	Weynachts Cantilene, to the end	2
1803.12.16	Pleyel, Ignaz	Symphony No. 6	
1804.01.06	Pleyel, Ignaz	First Allegro from Symphony No. 4, a	
1804.01.06	Bach, Carl Phillip Emmanuel	Auferstehung und Himmelfahrt Jesu, Part I	2
1804.01.13	Bach, Carl Phillip Emmanuel	Auferstehung und Himmelfahrt Jesu, Part II to the end	2
1804.01.20	Collauf	Parthie No. 1	
1804.01.20	Himmel, Friedrich Heinrich	Psalm 146	2
1804.01.27	Stamitz, []	Symphony No. 31, a	
1804.01.27	[Graun, K.H.?)	Te Deum Laudamus, 1-6	2
1804.02.03	Haydn, Franz Joseph	Symphony No. 94, b	2
1804.02.03	[Graun, K.H.?)	Te Deum Laudamus, to the end	2
1804.02.03	Rosetti, F.A.	Parthie for wind ensemble	
1804.02.10	Pleyel, Ignaz	Symphony No. 5	
1804.02.10		The Battle of Dunkirk [Dunkirchner Battaille]	
1804.02.10		2 Marches for wind ensemble	
1804.02.17	Stamitz, []	Symphony No. 31, b	
1804.02.17	Rolle, Johann Heinrich	Leiden Jesu [1-8 from Das Leiden Jesu eine Passions-Cantate]	2

Date	Composer	Composition	Horn parts
1804.02.24	Rolle, Johann Heinrich	Leiden Jesu [9-19 from Das Leiden Jesu eine Passions-Cantate]	2
1804.02.24	Pichl, W.	Symphony No. 29, b	
1804.03.02	Vanhal, Johann Baptist	Symphony No. 20	
1804.03.02	Rolle, Johann Heinrich	Leiden Jesu [19-25 from Das Leiden Jesu eine Passions-Cantate]	2
1804.03.02	Pichl, W.	Parthie	
1804.03.09	Sterkel, Johann Franz Xavier	Symphony No. 32, c	2
1804.03.09	Rolle, Johann Heinrich	Leiden Jesu [25 to the end from Das Leiden Jesu eine Passions-Cantate]	2
1804.03.16	Graaf, Christian Ernst	Symphony No. 12, b	
1804.11.30	Haydn, Franz Joseph	Symphony No. 34, a	
1804.11.30	Schulz, Johann Abraham Peter	Athalia, Acts I and II	2
[1804.11.30]	Graaf, Christian Ernst	Symphony No. 12, a	
[1804.11.30]	Schulz, Johann Abraham Peter	Athalia, Acts III and IV	2
[1804.11.30]	Haydn, Franz Joseph	Symphony No. 7, a	
1805.01.11	Haydn, Franz Joseph	Symphony No. 7, b	
1805.01.11	Rolle, Johann Heinrich	Thirza, Part I	2
1805.01.11		3 Marches for wind ensemble	
1805.01.18	Eichner, Ernst	Symphony No. 7, a	
1805.01.18	Rolle, Johann Heinrich	Thirza, Part II	2
1805.01.25	Rolle, Johann Heinrich	Thirza, Part III	2
1805.01.25	Michael, David Moritz	Parthie for wind ensemble	

Date	Composer	Composition	Horn parts
1805.02.01	Lachnith, Ludwig Wenzel	Symphony No. 15, c	
1805.02.01	Himmel, Friedrich Heinrich	Psalm [146]	2
1805.02.01	Pichl, W.	Parthie No. 3	
1805.02.08	Haydn, Franz Joseph	Symphony No. 8, b	
1805.02.08	Bach, Carl Phillip Emmanuel	Auferstehung und Himmelfahrt, Part I	2
1805.02.15	Bach, Carl Phillip Emmanuel	Auferstehung und Himmelfahrt, Part II to the end	2
1805.02.22	Rosetti, F.A.	Symphony No. 17, f	
1805.02.22	Viguerie, Bernhard	Bataille of Maringo for wind ensemble	2
1805.03.01	Lachnith, Ludwig Wenzel	Symphony No. 15, b	
1805.03.08	Haydn, Franz Joseph	Symphony	
[1805.03.08]	Pleyel, Ignaz	Symphony No. 6	
1805.11.08	Vanhal, Johann Baptist	Symphony in G	
1805.11.08	Schwindel, Friedrich	Symphony	
1805.11.15	Haydn, Franz Joseph	Symphony No. 36, 1	
1805.11.21	Haydn, Franz Joseph	Symphony	
1805.11.28	Rolle, Johann Heinrich	Davids Seig im Eichthale [Part I?]	2
1805.11.28	Neubauer, Franz Christoph	Symphony	2
1805.12.06	Gyrowetz, Adalbert	Symphony	
1805.12.06	Rolle, Johann Heinrich	Davids Seig im Eichthale, to the end	2
1805.12.13	Pleyel, Ignaz	Symphony	
1806.01.17	Eichner, Ernst	Symphony	
1806.01.17	Reichardt, Johann Friedrich	Psalm [65]	2

Date	Composer	Composition	Horn parts
1806.01.24	Wranitzky, Paul	Symphony [borrowed from] Bethlehem [La Chasse?]	2
1806.01.24	Rolle, Johann Heinrich	Gedor, oder Das Erwachen zum bessern Leben	2
1806.02.21	Gyrowetz, Adalbert	Symphony	
1806.02.28	Pleyel, Ignaz	Symphony	
1806.03.08	Gyrowetz, Adalbert	Symphony	
1806.03.14	Gyrowetz, Adalbert	Symphony	
1806.10.30	Meder, Johann Gabriel	Symphony in D Major No. 3	2
1806.11.06	Haydn, Franz Joseph	Symphony in G Minor ["La Poule"]	2
1806.11.06	Wolf, Ernst Wilhelm	"Auf der Lüfte heiligem Weben" from the Oster-Kantate	2
1806.11.14		Symphony	
1806.11.27	Mozart, Wolfgang Amadeus	Overture to the Zauberflöte	2
1806.12.11	Haydn, Franz Joseph	Symphony in G Major borrowed from Bethlehem ["Symphonia militaere"]	2
1806.12.18	Brandl, Johann Evangelist	Symphony	
1807.01.08	Reinwald, Louis	Symphony No. 1	
1807.01.15	Gyrowetz, Adalbert	Symphony	
1807.01.15	Latrobe, Christian I.	The Dawn of the Glory, First Half	2
1807.01.22	Reinwald, Louis	Symphony No. 2	
1807.01.22	Latrobe, Christian I.	The Dawn of the Glory, to the end	2
1807.01.29	Pleyel, Ignaz	Symphony in Bb	2
1807.01.29	Mozart, Wolfgang Amadeus	Forte Piano Concerto Oeuv. 21 [K. 456]	2
1807.01.29	Rolle, Johann Heinrich	Tod Abels—First Section	2

Date	Composer	Composition	Horn parts
1807.02.05	Pleyel, Ignaz	Symphony	
1807.02.05	Rolle, Johann Heinrich	Tod Abels—Second Section	2
1807.02.12	Rosetti, F.A.	Symphony Op.13	2
1807.02.12	Rolle, Johann Heinrich	Tod Abels, to the end	2
1807.02.19	Haydn, Franz Joseph	Symphony Oe. 83, Liv. 2	2
1807.02.19	Schulz, Johann Abraham Peter	Maria and Johannes, 1-5 [Polyhymnia II Theil Maria und Johannes Ein Passionsoratorium]	2
1807.02.26	Haydn, Franz Joseph	Symphony Oe. 25, No. 2	2
1807.02.26	Schulz, Johann Abraham Peter	Maria and Johannes, to the end [Polyhymnia II Theil Maria und Johannes Ein Passionsoratorium]	2
1807.03.05	Haydn, Franz Joseph	Symphony Oe. 83, Liv. 1	2
1807.03.12	Haydn, Franz Joseph	Symphony Oe. 24, No. [] [borrowed from] Bethlehem	2
1807.03.19	Mozart, Wolfgang Amadeus	Forte Piano Concerto Oe. 20 [K. 451]	2
1807.10.25	Pleyel, Ignaz	Allegro from a Symphony	
1807.10.25	Pleyel, Ignaz	Violin Concerto in C	2
1807.10.25	Schulz, Johann Abraham Peter	Hymn [Hymne Nach dem Dänischen des Hrn.]	2
1807.11.05	Gyrowetz, Adalbert	Symphony No. 2	2
1807.11.05	Mozart, Wolfgang Amadeus	Concerto Oe. 4 [clavier Concerto K. 387a]	2
1807.11.05	Rolle, Johann Heinrich	Thirza, First Act	2
1807.11.12	Gyrowetz, Adalbert	Symphony No. 3	2
1807.11.12	Rolle, Johann Heinrich	Thirza, 2nd Act	2
1807.11.19	Rolle, Johann Heinrich	Thirza, 3rd Act	2
1807.11.26	Pleyel, Ignaz	Symphony	

Date	Composer	Composition	Horn parts
1807.11.26	Handel, Georg Friedrich	Judas Maccabaeus—First Part	2
1807.12.03	Viguerie, Bernhard	Bataille of Maringo for wind ensemble	
1807.12.03	Handel, Georg Friedrich	Judas Maccabaeus—Second Part	2
1807.12.10	Pleyel, Ignaz	Symphony No. 6	2
1807.12.10	Handel, Georg Friedrich	Judas Maccabaeus—Third Part	2
1807.12.17	Haydn, Franz Joseph	Symphony, the little one in G Major	
1807.12.17	Reichardt, Johann Friedrich	Weynachts Cantilene	2
1808.01.07	Haydn, Franz Joseph	Symphony	
1808.01.07	Himmel, Friedrich Heinrich	Psalm [146]	2
1808.01.14	Lachnith, Ludwig Wenzel	Symphony No. 15, 2	
1808.01.14	Schulz, Johann Abraham Peter	Athalia—1st and 2nd Acts	2
1808.01.21	Lachnith, Ludwig Wenzel	Symphony No. 15, 1	
1808.01.21	Schulz, Johann Abraham Peter	Athalia—3rd and 4th Acts	2
1808.01.21		2 Marches for full orchestra	
1808.01.28	Mozart, Wolfgang Amadeus	Clavier Concerto Oe. 15 [K. 453 or 238]	2
1808.01.28	Bach, Carl Phillip Emmanuel	Auferstehung und Himmelfahrt, Part I	2
1808.02.04	Lachnith, Ludwig Wenzel	Symphony No. 15, 3	
1808.02.04	Bach, Carl Phillip Emmanuel	Auferstehung und Himmelfahrt, Part 2	2
1808.02.11	Eder, Carl Caspar	Symphony [Oeuvre 5?]	2
1808.02.18	Eder, Carl Caspar	Symphony [Oeuvre 5?]	2

Date	Composer	Composition	Horn parts
1808.02.25		Symphony	
1808.02.25	Rolle, Johann Heinrich	Leiden Jesu [1-8 from Das Leiden Jesu eine Passions-Cantate]	2
1808.03.03	Eder, Carl Caspar	Symphony [Oeuvre 5?]	2
1808.03.03	Rolle, Johann Heinrich	Leiden Jesu [9-20 from Das Leiden Jesu eine Passions-Cantate]	2
1808.03.10	Haydn, Franz Joseph	Symphony (Hans und Grete)	
1808.03.10	Rolle, Johann Heinrich	Leiden Jesu [21-28 from Das Leiden Jesu eine Passions-Cantate]	2
1808.03.24	Vanhal, Johann Baptist	Symphony in D Minor	
1808.03.24	Rolle, Johann Heinrich	Leiden Jesu [21-28 from Das Leiden Jesu eine Passions-Cantate]	2
1808.11.03	Mozart, Wolfgang Amadeus	Forte Piano Concerto Op. 46 [K. 537]	2
1808.11.10	Vanhal, Johann Baptist	Symphony Op. 7, No. 2	2
1808.11.17	Lachnith, Ludwig Wenzel	Symphony in Eb	
1808.11.17	Himmel, Friedrich Heinrich	Psalm 146	2
1808.11.24	Lachnith, Ludwig Wenzel	Symphony in D	2
1808.11.24	Knecht, Justin Heinrich	Psalm 23	2
1808.12.01	Haydn, Franz Joseph	Symphony	
1808.12.01	Rolle, Johann Heinrich	Tod Abels, 1-12	2
1808.12.08	Rosetti, F.A.	Symphony in F	2
1808.12.08	Rolle, Johann Heinrich	Tod Abels, to Seht, dort steigt	2

Date	Composer	Composition	Horn parts
1808.12.08		4 Marches for wind ensemble: 2 Clarinets, 2 Horns, 2 Trumpets, 1 Bassoon	2
1808.12.15	Pichl, W.	Symphony with 2 Clarinets	2
1808.12.15	Rolle, Johann Heinrich	Tod Abels, to the end	2
1808.12.15		Marches for 7 part wind ensemble	2
1809.01.05	Pleyel, Ignaz	Symphony in C	
1809.01.05		3 Chorales for 5 part wind ensemble	
1809.01.12	Pleyel, Ignaz	Symphony in G [Oe. 33]	2
1809.01.12	Schulz, Johann Abraham Peter	Athalia—First Act	2
1809.01.12	Stamitz, []	Parthie	
1809.01.19	Schulz, Johann Abraham Peter	Athalia—Second Act	2
1809.01.19	Rosetti, F.A.	Parthie	
1809.01.26	Gyrowetz, Adalbert	Symphony in G [Sinfonie Periodique or Oe. 23, Liv. I]	2
1809.01.26	Schulz, Johann Abraham Peter	Athalia—Third Act	2
1809.01.26	Kotzwara [Koczwara], F.	Battle of Prague for wind ensemble	
1809.02.02	Pleyel, Ignaz	Symphony in C for wind ensemble	
1809.02.02	Schulz, Johann Abraham Peter	Athalia—Fourth Act	2
1809.02.02	Stamitz, []	Parthie	
1809.02.09	Vanhal, Johann Baptist	Symphony in C [Oe. VII]	2
1809.02.09	Rolle, Johann Heinrich	Dauids Seig im Eichthale— Half	2
1809.02.09	Pichl, W.	Parthie	

Date	Composer	Composition	Horn parts
1809.02.23	Vanhal, Johann Baptist	Symphony in D Minor	
1809.02.23	Rolle, Johann Heinrich	Dauids Seig im Eichthale—to the end	2
1809.02.23	Pichl, W.	Parthie	
1809.03.02	Röhner, J. C.	Symphony [Oe. III]	2
1809.03.02		Quartet with obbligate Horn, played by Br. H.C. Müller	1
1809.03.02	Pichl, W.	Parthie	
1809.03.09		Symphony	
1809.03.09	Rolle, Johann Heinrich	Gedor, oder Das Erwachen zum bessern Leben—First Half	2
1809.03.09		Parthie blown	
1809.03.16		Symphony	
1809.03.16		Gedor, oder Das Erwachen zum bessern Leben, to the end	2
1809.03.16		4 Marches for wind ensemble	
1809.11.16		Symphony	
1809.11.16		4 Marches for wind ensemble	
1809.11.30		Symphony	
1809.12.28		Symphony	
1810.01.11	Pleyel, Ignaz	Symphony	
1810.01.25	Mozart, Wolfgang Amadeus	Symphony in C [K. 425 "Linz" or K. 338]	2
1810.02.08	Haydn, Franz Joseph	Symphony	
1810.02.08	[Graun, K.H.?)	Te Deum Laudamus—First Half	2
1810.02.22	Stamitz, [C.P.?)	Symphony in C	2
1810.02.22	[Graun, K.H.?)	Te Deum Laudamus, to the end	2
1810.02.22	Haydn, Franz Joseph	Symphony in D Major	2
1810.02.22		4 Marches for wind ensemble	
1810.03.08		Symphony	

Date	Composer	Composition	Horn parts
1810.03.08	Rolle, Johann Heinrich	Thirza—2nd Act	2
1810.03.22		Symphony	
1810.03.22	Rolle, Johann Heinrich	Thirza—1st Act	2
1810.04.05		Symphony	
1810.04.05	Rolle, Johann Heinrich	Thirza—3rd Act	2
1810.04.05		Marches for wind ensemble— Clarinet—Bassoon—Horn— Trumpet	1
1810.10.03	Mozart, Wolfgang Amadeus	Clavier Concerto Op. 20 [K. 451]	2
1810.10.03	Himmel, Friedrich Heinrich	Psalm 146	2
1810.11.29	Stamitz, []	Symphony	
1810.11.29	Handel, Georg Friedrich	Judas Maccabaeus, Part I	2
1810.12.14	Viguerie, Bernhard	Battle of Maringo— Symphony	2
1810.12.14	Handel, Georg Friedrich	Judas Maccabaeus, Part II	2
1811.01.10	Vanhal, Johann Baptist	Symphony in C Major	2
1811.01.10	Handel, Georg Friedrich	Judas Maccabaeus, Part III	2
1811.01.24		Symphony	
1811.01.24	Rolle, Johann Heinrich	Tod Abels, 1-12	2
1811.02.07		Symphony	
1811.02.07	Rolle, Johann Heinrich	Tod Abels to the chorus: Seht, dort Ateigt der Opferrauch	2
1811.02.21	Röhner, J. C.	Symphony	2
1811.03.07	Vanhal, Johann Baptist	Symphony in D Minor	
1811.03.07	Rolle, Johann Heinrich	Tod Abels, to the end	2

Date	Composer	Composition	Horn parts
1811.03.21	Vanhal, Johann Baptist	Symphony Op.7, No. 1	2
1811.03.21	Schulz, Johann Abraham Peter	Selections from Maria and Johannes—Nos. 1, 2, 5, 9, 11, and 13	2
1811.06.03	Gyrowetz, Adalbert	Symphony No. 1 in C	2
1811.06.03	Schulz, Johann Abraham Peter	Nos. 1, 2, 3, 4, 5, 6, 12, 13, from Hymn	2
1811.10.31	Vanhal, Johann Baptist	Symphony	
1811.11.14	Vanhal, Johann Baptist	Symphony	
1811.11.14	Knecht, Justin Heinrich	Selections from Te Deum Laudamus	2
1811.11.14		Five Marches for 6 part wind ensemble	
1811.11.28	Gyrowetz, Adalbert	Symphony	
1811.12.12	Pleyel, Ignaz	Symphony	
1812.01.09	Rosetti, F.A.	Symphony—F Major	2
1812.02.20	Pleyel, Ignaz	Symphony in G [Oe. 33, Liv. 2]	2
1812.08.23	Haydn, Franz Joseph	Symphony in D	2
1812.08.23	Schulz, Johann Abraham Peter	The first chorus from Athalia	2
1812.08.23	Pichl, W.	Parthie	
1812.10.04	Pleyel, Ignaz	Symphony in G [Oe. 33, Liv. 2]	2
1812.10.04	Michael, David Moritz	Die Wasserfahrt, Part I	2
1812.11.15	Gyrowetz, Adalbert	Symphony in C [Oe. 32]	2
1812.11.15	Bechler, J.C.	"Unser Seel soll dich erheben"	2
1812.11.15	Michael, David Moritz	Die Wasserfahrt (a Selection from Part I)	2
1813.06.13	Beethoven, Ludwig van	Symphony [No. 1 in C Major]	2

Date	Composer	Composition	Horn parts
1813.06.13	Rolle, Johann Heinrich	A Selection from Gedor, oder Das Erwachen zum bessern Leben	2
1813.06.13		Several Marches for wind ensemble	
1813.07.04	Vanhal, Johann Baptist	Symphony in D Minor	
1813.07.04	[Graun, K.H. ?]	First Chorus from Te Deum Laudamus, "Heil, Heil dir glücklich Laud"	2
1813.07.04	Michael, David Moritz	Parthia with flute [Parthie II in Eb]	1 in Eb
1813.08.01	Pleyel, Ignaz	Symphony in C Major	
1813.08.29	Eder, Carl Caspar	Symphony	2
1813.08.29	Pichl, W.	Parthie No. 3	
1813.08.29	Gyrowetz, Adalbert	Symphony No. 2 in Eb	2
1814.01.02	Schulz, Johann Abraham Peter	"Herr unser Gott sey hochgepreist"	2
1814.01.02	Antes, John	"Sing ye Heavens"	2
1814.01.02	Antes, John	"My heart shall rejoice in his salvation"	2
1814.01.02	Vanhal, Johann Baptist	Symphony III in C Major	2
1814.01.23	Wranitzky, Paul	Symphony "La Chasse"	2
1814.01.23		Several Marches for wind ensemble	
1814.05.22	Gyrowetz, Adalbert	Symphony in Eb	2
1814.08.21	Haydn, Franz Joseph	Symphony in G Major	2
1814.08.21	Schulz, Johann Abraham Peter	Athalia—First Act	2
1814.12.26	Pleyel, Ignaz	Symphony in C Major	
1814.12.26	Reichardt, Johann Friedrich	Weynachts Cantilene	2
1814.12.26		3 Marches for wind ensemble	

Date	Composer	Composition	Horn parts
1815.05.28	Lachnith, Ludwig Wenzel	Symphony in G Major [Oe. II or XXX]	2
1815.05.28	Herbst, Johannes	"Gott hatt unter uns aufgerichtet"	2
1815.05.28	Gebhard, Johann Gottfried	"Lob sey Christo in der Höhe"	2
1815.05.28	Michael, David Moritz	First 2 and last pieces from Die Wasserfahrt	2
1815.05.28		3 Marches for wind ensemble	
1815.09.03	Gyrowetz, Adalbert	Symphony in Eb	2
1815.09.03	Schulz, Johann Abraham Peter	Athalia, first act and an arrangement of the remaining acts	2
1815.09.03	Ricksecker, Peter	General Brown's and Gen. Harrison's March for 6 part wind ensemble	
1815.11.01	Lachnith, Ludwig Wenzel	Symphony in Eb	
1815.11.01	Antes, John	"Sing ye Heavens"	2
1815.11.01	Bechler, J.C.	"Unser Seel soll dich erheben"	2
1815.11.01	Michael, David Moritz	Parthie with 1 Trumpet [Parthie I or XI in Eb]	1 in Eb
1815.11.15	Haydn, Franz Joseph	Symphony in D Major	2
1815.11.15		5 Marches for wind ensemble	
1815.11.30	Haydn, Franz Joseph	Symphony in D Major, Op. 83	2
1815.11.30	Michael, David Moritz	Suiten, Bey einer Quelle zu blasen for wind ensemble	2
1815.11.30	Michael, David Moritz	1st Parthie [Eb Major]	1 in Eb
1815.12.30	Röhner, J. C.	Symphony	
1816.01.24	Pleyel, Ignaz	Symphony in Eb Major [Sinfonie Periodique] borrowed from Bethlehem	2
1816.01.24	Bechler, J.C.	"Lob sey der Herr aller dinge"	2

Date	Composer	Composition	Horn parts
1816.01.24	Michael, David Moritz	3 pieces for wind ensemble from Die Wasserfahrt	2
1816.02.17	Mozart, Wolfgang Amadeus	Symphony, borrowed from Bethlehem	
1816.02.17	Bechler, J.C.	"Hallelujah"	2
1816.02.17		Some marches for wind ensemble	
1816.02.22	Haydn, Franz Joseph	Symphony, borrowed from Bethlehem	
1816.02.22		3 Marches for wind ensemble	
1816.06.30	Haydn, Franz Joseph	Symphony (in D Major), the middle piece in A Major [Ouvre 83, Livre II, No. 934]	2
1816.06.30		A Parthie, called Das Hühner geschrey [The shrieks of the chickens]	
1816.10.27	Gyrowetz, Adalbert	Symphony in C Major [Ouvre 23, Livre 3]	2
1816.10.27	Wolle, P.	A piece by P. Wolle: Come Joyful Hallelujahs Raise.	2?
1816.10.27		Several Marches for wind ensemble, borrowed from Bethlehem)	
1816.11.29	Witt, Friedrich	Symphony in Bb Major [No. 1, No. 1887]	2
1816.11.29	Schulz, Johann Abraham Peter	Hymn [Hymne Nach dem Dänischen des Hrn.]	2
1816.11.29		2 Marches for wind ensemble	
1816.12.13	Vanhal, Johann Baptist	Symphony in D Major	
1816.12.13		2 Marches for wind and string ensemble	
1817.01.29	Gyrowetz, Adalbert	Symphony in C Major [Ouvre 23, Livre 3], borrowed from Bethlehem	2

Date	Composer	Composition	Horn parts
1817.01.29	Michael, David Moritz	Parthie	
1817.02.26	Mozart, Wolfgang Amadeus	Symphony in D Major (borrowed from Bethlehem)	2
1817.02.26	Schulz, Johann Abraham Peter	2 Choral Pieces from the Hymn [Hymne Nach dem Dänischen des Hrn.]	2
1817.02.26	Michael, David Moritz	Parthie in C Major with Clarinet [No. 7]	2
1817.03.06	Haydn, Franz Joseph	Symphony D Major, Andante with Variations [Ouvre 83, Livre II, No. 934]	2
1817.03.06		4 Marches for wind ensemble	
1817.03.20	Vanhal, Johann Baptist	Symphony in C Major [Oeuvre VII]	2
1817.03.20		3 Marches for wind ensemble	
1817.06.15	Pichl, W.	Echo from a Parthie	2
1817.06.15	Gyrowetz, Adalbert	Symphony in Eb	2
1817.06.15		2 Marches for wind ensemble	
1817.11.03	Pleyel, Ignaz	Symphony in C Major	
1817.11.03	Schulz, Johann Abraham Peter	Chorus from Athalia	2
1818.01.14	Haydn, Franz Joseph	Symphony (in D Major), Andante in A [Ouvre 83, Livre II, No. 934]	2
1818.01.14	Michael, David Moritz	The first 3 pieces from the Wasserfahrt for wind ensemble	2
1818.02.04	Vanhal, Johann Baptist	Symphony in D Major	
1818.02.04	Rolle, Johann Heinrich	Chorus: The first part from Thirza	2
1818.02.04	Michael, David Moritz	Nos. 14 and 15 from Der Wasserfahrt	2
1818.03.11	Gyrowetz, Adalbert	Symphony in Eb	2

Date	Composer	Composition	Horn parts
1819.02.02	Haydn, Franz Joseph	Symphony in D Major	2
1819.03.03	Gyrowetz, Adalbert	Symphony in Eb	2
1819.12.01 [?]	Pleyel, Ignaz	Symphony in Eb	
1819.12.01 [?]	Reichardt, Johann Friedrich	Weynachts Cantilene	2
1820.01.19	Gyrowetz, Adalbert	Symphony in D Major, borrowed from Lititz [Oeuvre 33, No. 1109]	2
1820.01.19	Schulz, Johann Abraham Peter	Athalia: first part and 2 choruses from the remaining part	2
1820.02.16	Handel, Georg Friedrich	Some choruses from Judas Maccabaeus	2
1820.02.16		4 Marches for wind ensemble	
1820.03.15	Gyrowetz, Adalbert	Symphony in G Major, borrowed from Lititz	2
1820.08.16	Gyrowetz, Adalbert	Symphony in Bb Major, borrowed from Lititz	2
1820.08.16	Latrobe, Christian I.	The last chorus from The Dawn of Glory	2
1820.12.13	Neubauer, Franz Christoph	Symphony (Bataille)	2
1820.12.13	Reichardt, Johann Friedrich	Weynachts Cantilene	2
1821.01.17	Gyrowetz, Adalbert	Symphony in D Major [borrowed from Lititz]	2
1821.01.17	Schulz, Johann Abraham Peter	Chorus from Vor dir, O Ewiger	2 in D
1821.01.17	Eler, Andre-Frederic	Andante with variations from a Flute Quartet [possibly with horn], played by P.R., M. Ch., C.R.S., and Ch. T.	1
1821.02.14	Gyrowetz, Adalbert	Symphony in G Major, borrowed from Lititz	2

Date	Composer	Composition	Horn parts
1821.02.14	Haydn, Franz Joseph	Der Schöpfung [The Creation], the first part to No. 12	2
1821.03.14	Gyrowetz, Adalbert	Symphony in Eb Major [Sinfonie Periodique]	2
1821.03.14	Latrobe, Christian I.	Chorus Nos. 8,9, 10 from The Dawn of Glory	2
1821.03.14		3 pieces for 2 Clarinets, 2 Horns, Bassoon, Bass and Trumpet	2
1824 (1st Concert)	Pleyel, Ignaz	Symphony in C	
1824 (1st Concert)	Schulz, Johann Abraham Peter	From Athalia, Act I	2
1824 (2nd Concert)	Pleyel, Ignaz	Symphony in Eb [Sinfonie Periodique]	2
1824 (2nd Concert)	Schulz, Johann Abraham Peter	Athalia, Act II	2
1824 (2nd Concert)	Michael, David Moritz	Parthia with Flute accompaniment	2
1824 (3rd Concert)	Schulz, Johann Abraham Peter	Athalia, Acts III & IV	2
1824 (4th Concert)	Haydn, Franz Joseph	Symphony in Eb	2
1824 (4th Concert)	Reichardt, Johann Friedrich	Weynachts Cantilene	2
1825.01.16	Schulz, Johann Abraham Peter	Motet: Vor dir, O Ewiger	2 in D
1825.01.16	Woetfel, Joseph	Concerto Militaire in C with full accompaniment [Op. 43]	
1825.01.16	Rink [Rinck], J. C. H.	Chorus in C: Jehova, deinem Namen	2
1825.08.28	Beethoven, Ludwig van	Symphony in C	2

Date	Composer	Composition	Horn parts
1825.08.28	Himmel, Friedrich Heinrich	Psalm 146	2
1825.10.02	Mozart, Wolfgang Amadeus	Overture to Don Juan [K. 527]	2
1825.10.02	Haydn, Franz Joseph	Der Schöpfung [The Creation], Nos. 11 and 14 in Part I, and No. 6 in Part II	2
1825.10.02	Pleyel, Ignaz	Rondo from a Symphony in Bb	2
1831.12.18	Gyrowetz, Adalbert	Symphony in Eb, The Finale Harmonie	2
1831.12.18	Haydn, Franz Joseph	From Der Schöpfung, No. 14 in Part I and Nos. 10 and 11 in Part II	2
1831.12.18	Gyrowetz, Adalbert	Symphony, Finale	
1832.04.08	Gyrowetz, Adalbert	Symphony in D	2
1832.04.08	Michael, David Moritz	Parthia	
1832.04.08	Haydn, Franz Joseph	Adagio	2
1832.04.08	Gyrowetz, Adalbert	Symphony, Finale	
1835.02.06	Gyrowetz, Adalbert	Symphony in D	
1835.02.06	Neukomm, Sigismund Ritter von	Chorus from Ostermorgen [Cantata]	2
1835.02.06	Gyrowetz, Adalbert	Menuetto and Finale	
1835.02.06	Gyrowetz, Adalbert	Symphony	
1835.02.06	Rossini, Gioachino Antonio	Overture (Tancredi)	2
1835.04.03	Haydn, Franz Joseph	Grand Military Symphony [in G]	2
1835.04.03	Neukomm, Sigismund Ritter von	Solo from Ostermorgen [Cantata]	2
1835.04.03	Haydn, Franz Joseph	Parthia	
1835.04.03	Mozart, Wolfgang Amadeus	Overture (Don Juan)	2

Date	Composer	Composition	Horn parts
1835.04.03	Haydn, Franz Joseph	Solo (Bass/Jahrzeiten, "A. Kordmann")	2
1835.04.03	Haydn, Franz Joseph	Allegretto	
1835.04.03	Michael, David Moritz	Parthie	
1836 [?]	Röhner, J. C.	Symphony [Oeuvre III]	2
1836 [?]	Handel, Georg Friedrich	Chorus (Seht er kommt) [from Judas Maccabaeus?]	2
1836 [?]	Haydn, Franz Joseph	Solo from Der Schopfung: Completion	2
1836 [?]	Röhner, J. C.	Minuett and Finale	2
1836 [?]	Tuck	Parthia	
1836 [?]	Romberg, Andreas Jacob	Chorus (Das Lied von der Glocke)	2
1836 [?]	Rossini, Gioachino Antonio	Overture (Tancredi)	2
1840.04.02	Neukomm, Sigismund Ritter von	Der Ostermorgen [Cantata]	2
1840.04.02	Mehül [Méhul], Etienne-Nicolas	Overture (Blinden)	2
1840.10.02	Romberg, Andreas Jacob	Lied von der Glocke	2
1840.10.02	Rossini, Gioachino Antonio	Overture (Italian in Algiers)	2

APPENDIX E

EQUIPMENT

This appendix contains a chart of stores or individuals who sold horns and other musical equipment in early America. The listing for each vendor includes the date of the initial advertisement or notice, city, store and its location, name of proprietor, contents of the advertisement, source of material, type of equipment (horn, music, accessories, or tutors), and type of store.

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1738.04.20	Charleston, South Carolina	Broad Street opposite to Mr. James Crockett's	Dalrymple, John	"[liquidation sale] . . . printed musick, . . . French horns, . . ."	SCG 20 & 27 Apr, 4 May 1738.	Horn	Dry Goods
1751.06.17	Charleston, South Carolina		Bremar, Francis	". . . [from London and Bristol] hunting horns, . . ."	SCG 17-24 June, 24 June-1 July, 1-8 July 1751.	Horn	Dry Goods
1759.08.27	New York, New York			"To be disposed of, by a gentleman who is to leave the province soon . . . a pocket French horn which unscrews, with crooks and bits of all lengths to alter the tones."	NYGW 27 Aug, 17 Sep 1759.	Horn	Individual
1759.12.13	Philadelphia, Pennsylvania	House in Second Street, opposite Samuel Morris, Esq.	Hillegas, Michael	"Also imported in the last ships from London, a large Assortment of Musick, of the best Masters, viz.: Solo's, Overtures, Concerto's, Sonata's, and Duets, for Violins, German Flutes, Hautboys, French Horns, Violoncello's, and Guitars, . . ."	PnG 13 & 27 Dec 1759; Drummond 40.	Music	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1760.09.25	New York, New York	Hanover Square	Rivington, James	". . . [has for sale] musical instruments . . . mouthpieces for French horns; . . ."	NM 6, 13, 20, & 27 Oct 1760.	Horn; Accs	Bookseller
1761.05.16	Charleston, South Carolina	Broad Street [Jeweler]	Grimke, John Paul	". . . [from London] silver mouth-pieces for French Horns and trumpets, . . ."	SCG 16-23 May 1761.	Accs	Jeweler
1761.11.02	New York, New York	Smith Street	Josephson, Manuel	". . . brass trumpets and French horns, from England, . . ."	NYG 2 & 16 Nov, 7, 14, & 28 Dec 1761; NM 7 Dec 1761.	Horn	Dry Goods
1762.01.28	New York, New York	[near the] Golden-Key, in Hanover Square	Rivington, James	"French horns"	NYGW 28 Jan, 4 & 11 Feb 1762; NYG 1 & 8 Feb 1762 NYG.	Horn	Bookseller
1762.04.29	New York, New York		Wynkoop, Cornelius C.	". . . trumpets and french [sic] horns, . . ."	NYGW 29 Apr, 6 & 13 May 1762.	Horn	Dry Goods

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1762.08.05	New York, New York			"Musick, and instruments, to be dispos'd of by a gentleman, lately arrived from LondonBooks of instruction for singing, and for all instruments singly . . . [and] French horns"	NYGW 5, 12, 19, & 26 Aug, 2 Sep 1762.	Horn; Tutor	Individual
1762.10.21	Philadelphia, Pennsylvania	Warehouse in Fourth Street near Vine Street, "beyond the North Bounds of the City"	Keihmlie, Conrad	". . . French Horns of the neatest sort, . . ."	PnG 21 Oct 1762.	Horn	Dry Goods
1763.07.16	Charleston, South Carolina		Blundell, Nathaniel	". . . [from Bristol and London] hunting horns, . . ."	SCG 16-23 July, 30 July-6 Aug, 6-13 Aug 1763.	Horn	Dry Goods
1763.10.31	New York, New York	Hanover Square	Rivington & Brown	"French horns"	NYGW 31 Oct, 7 Nov 1763.	Horn	Bookseller

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1763.12.15	Philadelphia, Pennsylvania	Corner of Market and Front Streets	Rivington & Brown	". . . musical instruments . . . and mouthpieces for French horns. . . ."	PnG 15 Dec 1763, 26 Jan 1764; 15 & 22 Dec 1763, 12 Jan 12 1764.	Horn	Bookseller
1765.03.18	New York, New York	House near Oswego Market	Dash, John Balthus [Balthius]	"John Balthus Dash, Tinman, from Germany; . . . makes the best of French horns; . . . and will sell them very reasonably by wholesale or retail."	NM 18 & 25 Mar, 1 Apr 1765.	Horn	Maker
1765.04.18	Annapolis, Maryland	Store at Elk-Ridge Landing	Dorsey, jun., Samuel	"Imported . . . from London, and to be sold, . . . post and huntsmans horns"	MG 18 Apr, 30 May 1765.	Horn	Dry Goods
1766.10.23	New York, New York	Vendue-House[Auction House]	Stuyvesant, Nicholas W.	"To be sold, at public vendue [sic], . . . the remaining part of a store . . . one pair of French horns, and one pair of trumpets."	NYJ 23 & 30 Oct 1766.	Horn	Auction House
1767.11.05	Philadelphia, Pennsylvania	Warehouse in Fourth Street near Vine Street	Keihmlie, Conrad	". . . an Assortment of French Horns, of the newest and neatest Kinds; . . ."	PnG 5 Nov 1767.	Horn	Dry Goods

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1767.11.20	Charleston, South Carolina	Great Stationary and Bookshop	Wells, Robert	". . . books of introduction for almost every instrument . . . duets for French horns or guittars [sic] . . ."	SCAGG 20-27 Nov, 11-18 & 18-25 Dec 1767.	Tutor; Music	Bookseller
1767.12.03	Williamsburg, Virginia	Near the church	Greenhow, John	"For sale—hunting horns, plain and tipt with silver . . ."	VG 3, 10, & 17 Dec 1767; Stoutamire 29.	Horn	Dry Goods
1768.03.12	Bladensburgh, Maryland		Lowndes, Christopher	"hunting horns"	MG 17 & 24 Mar 1768.	Horn	Individual
1768.06.30	Philadelphia, Pennsylvania	Store in Front Street, a few doors below the London Coffee House	Budden, James	". . . instruction books for the harpsicord [sic], violin, German flute, guitar, bagpipes, common flute, French horn, &c. . . ."	PnG 30 June 1768.	Tutor	Dry Goods
1768.09.29	Williamsburg, Virginia		Greenhow, John	". . . bugle horns, tip and plain, bugles of various colours, . . ."	VG 29 Sep, 20 & 27 Oct 1768.	Horn	Dry Goods
1768.10.27	Philadelphia, Pennsylvania	Store in Front Street, a few doors below the London Coffee House	Budden, James	". . . instruction books for the violin, harpsicord, German flute, guittar, bagpipe, common flute, French horn, &c. . . ."	PnG 27 Oct 1768.	Tutor	Dry Goods

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1768.11.29	Charleston, South Carolina		Webb & Doughty	". . . French horns compleat, . . ."	SCGCJ 29 Nov, 6 & 13 Dec 1768; SCG 21 Nov, 1 & 8 Dec 1768.	Horn	Dry Goods
1768.12.08	Philadelphia, Pennsylvania	Store in Front Street, a few doors below the London Coffee House	Budden, James	". . . instruction books for the violin, harpsicord, German flute, guittar, bagpipe, common flute, French horn, &c. . . ."	PJ 8, 15, & 22 Dec 1768, 12 Jan 1769.	Tutor	Dry Goods
1769.01.09	Charleston, South Carolina		Gillon, Alexander	". . . from Holland and Sicily, . . . French horns, trumpets"	SCAGG 9-16, 16-23 Jan 1769.	Horn	Dry Goods
1769.02.07	Charleston, South Carolina		Webb & Doughty	". . . [imported from London and Bristol] French Horns upon the key E, . . ."	SCGCJ 7 & 14 Feb 1769.	Horn	Dry Goods
1769.03.06	Charleston, South Carolina		Gillon, Alexander	". . . just imported [from Holland and Sicily] . . . the best French horns at 16 l. the pair"	SCAGG passim March-Apr 1769.	Horn	Dry Goods

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1769.06.06	Charleston, South Carolina		Webb & Doughty	". . . [from London] French horns, . . ."	SCGCJ 6, 13, & 20 June 1769; SCG 15 June 1769.	Horn	Dry Goods
1769.11.09	Charleston, South Carolina		Webb & Doughty	". . . [from London and Bristol] French Horns, . . ."	SCG 9 & 23 Nov, 8 Dec 1769.	Horn	Dry Goods
1770.02.07	Charleston, South Carolina	Broad Street near the Bay	Gillon, Alexander	"French horns"	SCAGG passim Feb-March 1770; SCGCJ passim Feb-May 1770.	Horn	Dry Goods
1770.05.04	Charleston, South Carolina	Broad Street	Gillon, Alexander	"Alexander Gillon, intending for Europe soon, will dispose of his store . . . French horns . . ."	SCAGG passim May-June 1770; SCGCJ passim May-July 1770; SCG 12 June 1770.	Horn	Dry Goods

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1770.09.24	Charleston, South Carolina		Gillon, Alexander	"Alexander Gillon, intending to decline the dry gods business will now sell off . . . French horns"	SCAGG 24 Sep-3 Oct, 3-9, 9-15 Oct 1770; SCGCJ passim Oct 1770; SCG passim Sep-Nov 1770.	Horn	Dry Goods
1771.04.11	Williamsburg, Virginia	Near the church	Greenhow, John	"For sale—hunting horns tipped and plain, . . ."	VG 11 Apr 1771; Stoutamire 30.	Horn	Dry Goods
1771.08.26	New York, New York	Smith Street	Hunt, John	". . . from London and Bristol, . . . best French horns"	NM 26 Aug, 2 & 9 Sep 1771.	Horn	Dry Goods
1771.11.04	Philadelphia, Pennsylvania	Pear Street	Foy, Martin	". . . French horns, with mouth pieces adapted for concert; . . ."	PJ 19 & 26 Dec 1771, 2 Jan, 6 Feb 1772; PaP 4, 11, & 18 Nov 1771.	Horn	
1771.12.12	Williamsburg, Virginia	Near the church	Greenhow, John	". . . hunting horns, . . ."	VG 12 Dec 1771.	Horn	Dry Goods

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1772.05.19	Charleston, South Carolina		Gillon, Alexander	". . . [from Hamburg and Holland] French Horns, . . ."	SCGCJ 19 & 26 May, 2, 9, 16, & 23 June 1772; SCG 21 & 28 May, 4 June 1772.	Horn	Dry Goods
1772.05.21	Philadelphia, Pennsylvania	House in Second Street	Hillegas, Michael	". . . French Horns, . . ."	PnG passim May, June, July 1772.	Horn	Music Shop
1772.10.05	New York, New York		Rivington, James	". . . just imported in the Rose, . . . French horns . . ."	NM 5, 12, 19, & 26 Oct 1772.	Horn	Bookseller
1772.10.07	Philadelphia, Pennsylvania		Foy, Martin	"N.B. He has for sale . . . French horns . . ."	PJ 7, 14, & 21 Oct 1772.	Horn	
1772.10.27	Charleston, South Carolina		Gillon, Alexander	". . . [from Holland and England] French Horns, . . ."	SCGCJ 27 Oct, 3, 10, 17, & 26 Nov, 1 Dec 1772; SCG 29 Oct, 5 & 26 Nov, 10 & 7 Dec 1772.	Horn	Dry Goods

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1773.01.12	Charleston, South Carolina		McCall, James	". . . [from London] French-Horns, . . ."	SCGCJ 12, 19, & 26 Jan 1773; SCG 14, 21, & 28 Jan 1773 .	Horn	
1773.08.30	Boston, Massachusetts	Opposite the Bottom of School street	Deblois, Gilbert	"French Horns, TUTORS for each sort of Instrument, . . ."	BEP passim Aug 1773 to Jan 1774.	Horn; Tutor	Dry Goods
1773.09.30	New York, New York		Rivington, James	". . . New Importation, by the Rosamund, . . . crooks for French horns, also a pair of fine toed E horns"	RNYG 30 Sep, 7 & 14 Oct 1773.	Horn; Accs	Bookseller
1773.10.14	New York, New York		Rivington, James	"Tutors or instructors for playing on the harpsichord, and piano forte, violin, german flute, fife, bassoon, hautboy, French horn, clarinet . . . French horns, E with crooks, . . . Mouth pieces for French horns."	RNYG 14 Oct, 11 Nov 1773.	Horn; Tutor; Accs	Bookseller

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1774.05.06	Charleston, South Carolina	Well's Register	Wells, Robert	". . . French horns . . . a very large assortment of musick for almost every instrument now made, with books of instruction for them all"	SCAGG 6-13 May 1774.	Horn; Music ; Tutor	Bookseller
1774.06.21	Boston, Massachusetts	Shop in Worcester	Nazro, John	"French-horns"	BNL 23 & 30 June, 7 July 1774.	Horn	
1774.08.30	Charleston, South Carolina	Broad Street [formerly Alexander Gillon]	Mey & Cripps	". . . French horns"	SCGCJ 30 Aug, 13 Sep 1774.	Horn	Dry Goods
1774.11.23	Boston, Massachusetts	Opposite the Bottom of School street	Deblois, Gilbert	"French Horns"	BPB passim Aug to Nov 1774; BEP passim Nov 1774 to Jan 1775.	Horn	Dry Goods

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1778.08.05	New York, New York		[Rivington?]	"French Horns. A pair of very fine toned Concert French Horns, with all the Crooks complete, made by the celebrated Hoffmaster. The death of Hoffmaster six years ago, has made his Horns invaluable. The lowest is twenty five pounds sterling; they cost the owner that price. To be seen at the Printer's."	RNYG 5 Aug 1778.	Horn	
1778.10.28	New York, New York	Enquire of the Printer.	Rivington, James	"TO BE SOLD an excellent pair of Concert Horns, Two Bassoons, and Two Clarinets."	RG 28 Oct 1778; RNYG 28 Oct 1778.	Horn	Bookseller
1779.08.28	New York, New York		[Rivington?]	". . . [music] and Instruments, By the best approved Artists. French Horns, Concert complete "	RNYG 28 Aug, 1 Sep 1779.	Horn	
1779.08.28	New York, New York		Rivington, James	Mentions French horns and music for sale.	RNYG 28 Aug, 1 Sep 1779.	Horn; Music	Bookseller

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1779.09.29	New York, New York		Rivington, James	". . . Crooks, Shanks, and Mouth Pieces for French Horns . . . "	RNYG 29 Sep, 2, 9, & 13 Oct, 3, 10, 13, 17, 20, & 24 Nov 1779.	Accs	Bookseller
1779.10.20	New York, New York		Rivington, James	"Drezty's grand Military Sonata, for two Clarinets, two Horns, and a Bassoon, Gleotti's fourteen Minuets for Horns, Violins, and a Bass."	RG 20 Oct 1779, passim Nov 1779-Feb 1780; RNYG passim Oct 1779-Feb 1780.	Music	Bookseller
1780.07.08	New York, New York		Rivington, James	"French Horns . . . Hunting Horns . . . in short all the Paraphernalia essential to Performers, together with Music innumerable for every Instrument, . . . "	RG 8 July 1780; RNYG passim May, June, July 1780.	Horn	Bookseller
1780.12.23	New York, New York		Rivington, James	". . . French horns, . . . [and] English hunting horns, . . . "	RNYG 23, 27, & 30 Dec 1780, 3 & 6 Jan 1781.	Horn	Bookseller

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1781.03.23	Providence, Rhode Island	(Shop)	Chace, John	". . . an elegant Pair of French Horns, with Crooks and Mouth-Pieces, . . . "	PGCJ 24 & 31 Mar, 14 & 21 Apr 1781.	Horn; Accs	Dry Goods
1781.07.18	Charleston, South Carolina	No. 33 on the Bay	Smith, William	". . . [from London,] A pair of Concert Horn"	RGC passim July-Aug 1781.	Horn	Dry Goods
1781.08.11	New York, New York	To be had of the Printer.	Rivington, James	<i>"To the SPANISH GENTLEMEN, &c. who are musically inclined, at present in this City, The best French Concert Horns, . . . Trumpets"</i>	RG 11, 15, 18, 22, & 29 Aug, 15 Sep 1781; RNYG 25 July 1781, passim Aug-Sep 1781.	Horn	Bookseller
1781.09.26	New York, New York	To be had of the Printer.	Rivington, James	"The best French Concert Horns, . . . Trumpets"	RG 20, 27, & 31 Oct 1781 RNYG passim Sep-Oct 1781.	Horn	Bookseller
1781.10.17	Charleston, South Carolina	Well's Stationary, Music &	Wells, Robert	". . . Concert Horns . . . Shanks for Horns"	RGC passim Oct 1781-Feb	Horn; Accs	Bookseller

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
		Bookshop, No. 71 Tradd Street			1782.		
1781.10.29	New York, New York	242 Queen Street		"Imported in the last fleet from London . . . trumpet and French horn mouth pieces"	NM 29 Oct 1781.	Accs	
1781.11.21	New York, New York	To be had of the Printer.	Rivington, James	". . . French Horns and spare Shanks, . . ."	RG 21 Nov 1781; RNYG passim Nov 1781- Sep 1782.	Horn; Accs	Bookseller
1782.01.09	New York, New York		Rivington, James	"As the musical season is approaching, J. Rivington gives notice that most kinds of instruments are to be had of him . . . French horns"	RNYG passim 1 Dec 1781, Jan-Feb 1782.	Horn	Bookseller
1782.02.05	Boston, Massachusetts		Rivington, James	"French horns"	BG 11 Feb 1782; CCH 5 Feb 1782; CJ 7 Feb 1782.	Horn	Bookseller

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1782.02.20	New York, New York		Rivington, James	[Last Will and Testament—in poem form] ". . . My fiddles, my flutes, French horns, and guittars, I leave to our heroes now weary of wars—To the wars of the stage they more boldly advance, The captains shall play and the soldiers will dance."	VGR 23 Mar 1782.	Horn	Bookseller
1782.09.11	New York, New York			". . . Trumpets, French Horns, . . ."	RNYG 11, 14, 18, & 21 Sep, 19 & 23 Oct 1782.	Horn	
1783.08.11	Boston, Massachusetts	Store near the Meeting House in Cambridge	Gamage, Samuel	"French Horns"	IL 11, 18, & 25 Aug, 1 Sep 1783.	Horn	Dry Goods
1783.09.23	Philadelphia, Pennsylvania	Sixth Street	Roth	Mentions "French horns" for sale in teaching advertisement	PaP 23 Sep, 2 & 11 Oct 1783.	Horn	Teacher
1783.10.21	Charleston, South Carolina	No. 27 Church Street	Parker[s], J. & Co.	"Horns"	SCG 21-25 Oct, 28 Oct-1 Nov 1783.	Horn	

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1784.03.04	Charleston, South Carolina	No. 12 a-half, Broad-street	Morgan, Charles and Co.	"Instructions for the violin, flute, harpsichord, piano forte, guitar, French horn, clarionet, bassoon, German flute, hautboy, and fife."	SCG 4-6, 6-9, 11-13 Mar 1784.	Tutor	Bookseller
1784.06.02	New York, New York	No. 6, and 7 Fly Market	Harris and Co.	"French Horns."	IJ 2 June 1784.	Horn	Dry Goods
1784.12.10	Charleston, South Carolina	No. 41 Bay	Grant & Simons	". . . a few hunting horns, . . ."	SCG 10, 14, & 16 Dec 1784.	Horn	Dry Goods?
1790.02.03	New York, New York	No. 66 Queen Street	Dodds & Claus	". . . French horns, trumpets, . . ."	DA passim Feb-Nov 1790.	Horn	Music Shop/Maker
1791.10.31	Charleston, South Carolina	No. 44, Corner of Broad Street and the Bay, fronting the Exchange	Jacks, James	"Crooked and strait hunting horns . . ."	CG 25 Oct, 5, 12, & 28 Nov, 10 Dec 1791.	Horn	Metal Work
1792.01.14	Charleston, South Carolina		Jacks, James	". . . brass bugles and hunting horns, . . ."	CG 19 & 26 Jan, 23 Feb 1792; SGSC passim Feb-2 Apr	Horn	Metal Work

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
					1792.		
1792.02.22	New York, New York	No. 66 Queen Street	Dodds & Clause	". . . French-horns, trumpets, . . ."	DLR passim Mar 1792-Apr 1793.	Horn	Music Shop/Maker
1792.04.21	Charleston, South Carolina	Former stock	Jacks, James	". . . hunting horns, . . ."	CG 21 Apr 1792.	Horn	Metal Work
1792.05.07	New York, New York	No. 231 Queen Street, directly opposite Mr. Thomas Allen's bookstore	Patterson, James B.	". . . hunting horns, . . ."	DLR passim May-Aug 1792.	Horn	Equestrian Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1793.05.21	New York, New York		Patterson, James B.	". . . hunting horns & short cropped hunting horns, . . ."	NYDG 28 May, 15 July 1793.	Horn	Equestrian Shop
1793.05.24	New York, New York	No. 66 Queen Street	Dodds & Clause	". . . French horns, trumpets, . . ."	DLR passim May 1793-Feb 1794.	Horn	Music Shop/Maker
1793.08.08	Philadelphia, Pennsylvania	Musical Repository, No. 136 High Street	Carr, Benjamin and Co.	" . . . trumpets; concert, hunting and Post horns; . . . "	FG passim Aug 1793; DADA 9 & 15 Aug 1793.	Horn	Music Shop
1793.12.09	Philadelphia, Pennsylvania	Musical Repository, No. 122 south side of Market Street	Carr, Benjamin and Co.	". . . [from London] trumpets, concert and post horns, . . ."	FG passim Dec 1793; DADA 14 & 19 Dec 1793.	Horn	Music Shop
1794.03.24	Hartford, Connecticut	South of the Bridge	Beach & Ward	". . . Brass Trumpets and French Horns, . . ."	AM 26 May 1794.	Horn	Metal Work
1794.10.22	New York, New York	No. 320 Pearl street	Dodds & Clause	". . . bugle-horns, French horns, hunting horns, trumpet, . . . brass, box, or ivory mouth pieces for French horns or trumpets, . . ."	DLR 6 & 26 Nov, 1 & 30 Dec 1794.	Horn; Accs	Music Shop/Maker

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1794.12.13	Philadelphia, Pennsylvania	No. 211 Market street	Beynroth, William	". . . French Horns, Trumpets, . . ."	PhG 26 Dec 1794.	Horn	Dry Goods
1795.03.11	Philadelphia, Pennsylvania	No. 211 Market Street	Beynroth, William	". . . trumpets, horns, French concert horns, . . ."	PhG passim Mar-May 1795.	Horn	Dry Goods
1795.05.21	New York, New York	No. 209 Broadway, near St. Paul's Church	Gilfert, George	". . . French horns, hunting do. [horns], trumpets, . . . Instruction books for every instrument . . ."	NYA 22 & 23 May, 2, 11, & 12 June 1795.	Horn	Music Shop
1795.05.22	Philadelphia, Pennsylvania	No. 24 Chestnut-street	Ambler, John	"Two pairs good French horns . . ."	PhG 27 May 1795.	Horn	Bookseller
1795.09.12	Philadelphia, Pennsylvania	No. 211 Market-street	Beynroth, William	". . . French Horns, Post Horns, Trumpets, &c. &c. . . ."	PhG 17 Oct 1795.	Horn	Dry Goods
1795.09.30	Charleston, South Carolina	No. 31 Church Street	Bradford, T.	". . . Concert Trumpets and French Horns, . . ."	CG 3, 7, & 10 Oct 1795.	Horn	Dry Goods
1796.03.31	Baltimore, Maryland	Music-Store, No. 6 Gay Street	Carr, J.	". . . Concert and Bugle Horns; . . ."	FGBDA 2 Apr 1796.	Horn	Music Shop
1796.04.11	Baltimore, Maryland	Music-Store, No. 6 Gay Street	Carr, J.	". . . Concert Horns, Bugle Horns and Trumpets, . . ."	FGBDA 12, 19, 22& 28 Apr, 9 & 13 June	Horn	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
					1796.		
1797.04.01	Philadelphia, Pennsylvania	No. 211 Market-street	Beynroth, William	". . . French horns, trumpet, &c. . . ."	CADA 15 Apr 1797; PhG 30 May 1797.	Horn	Dry Goods
1797.04.03	Baltimore, Maryland	Musick Store, No. 6 Gay Street	Carr, J.	". . . Concert Horns, Bugle Horns, Trumpets, . . ."	FGBDA passim Apr-May 1797.	Horn	Music Shop
1798.01.01	Baltimore, Maryland	Music Store, Gay Street	Carr, J.	". . . concert and bugle horns, . . ."	FGBDA passim Jan-Feb 1798.	Horn	Music Shop
1798.01.04	Hartford, Connecticut	South of the Bridge Hartford	Beach, Miles	" . . . Brass Trumpets and French Horns, . . ."	AM 10 May 1798.	Horn	Metal Work
1798.01.25	Boston, Massachusetts	State-street; Middle-street (2 locations)	Callender, William	". . . Horsmen's [sic] Trumpets, . . . —ALSO— One French Horn for Sale."	IC 22-25 Jan 1798.	Horn	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1798.06.05	Boston, Massachusetts	Wm. Callender's Musick Shops, State Street and Middle Street	Callender, William	"The largest number of well-toned Horsemen's Trumpets at any place in this state . . . ALSO, <i>will be ready for sale in a few days</i> , Two pair of elegant well-toned Horns, with spare Crooks.."	MM 10 July 1798.	Horn; Accs	Music Shop
1798.09.19	Baltimore, Maryland	Comb Manufactory, No. 70 North Market Street	Linville, John	". . . Hunting Horns of all kinds."	FGBDA 29 Sep 1798.	Horn	Natural Materials (Ivory, Tortoise, etc)
1798.11.06	Boston, Massachusetts	Wm. Callender's Musick Shops, State Street and Middle Street	Callender, William	". . . Horsemen's Trumpets, per dozen or single; . . . one pair of elegant toned Concert Horns; Trumpets"	MM 13 Nov 1798.	Horn	Music Shop
1798.11.10	Boston, Massachusetts	Office	Prentis, A.	". . . 1 set Concert Horns,"	CCB 10 Nov 1798.	Horn	Auction House
1798.12.28	New York, New York	No. 320 Pearl-street	Howe, Mrs.	". . . Trumpets, . . . French Horns, Bugle Horns, . . . Concert Trumpets, . . ."	NYG 7 Jan 1799.	Horn	Music Shop
1799.05.04	Boston, Massachusetts	Thomas Clark's Office	Clark, Thomas	". . . 1 pair Concert Horns, . . ."	CCB 4 May 1799.	Horn	Auction House

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1800.06.09	Baltimore, Maryland	Comb Manufactory, No. 70 Market Street	Linville, John	". . . Hunting Horns, . . ."	FGBDA 20 & 26 June 1800.	Horn	Natural Materials (Ivory, Tortoise, etc)
1800.07.19	New York, New York	Musical Repository, No. 23 Maiden Lane	Hewitt, James	". . . [from London] concert horns with slides, common horns, . . ."	MA 24 & 26 July 1800.	Horn	Music Shop
1800.10.27	Baltimore, Maryland	Comb Manufactory, No. 70 Market Street	Linville, John	". . . hunting horns, . . . do. [horns] for common, do.[horns] for sportsman;	FGBDA 21 & 24 Nov, 8 Dec 1800, 6 & 8 Jan 1801.	Horn	Natural Materials (Ivory, Tortoise, etc)
1800.11.10	Philadelphia, Pennsylvania	No. 13 South Fourth Street, next door to the Indian Queen Tavern	Shaw, R.	". . . Bugle and Hunting Horns, . . . Bugle and French Horn do. [Mouth Pieces], . . . Instructions Books for all Instruments, . . ."	PhG passim Nov 1800-Jan 1801.	Horn; Accs; Tutor	Music Shop
1801.02.25	Philadelphia, Pennsylvania	Auction Store, No. 177, Market Street	Shannon & Poalk	". . . French Horns, New Invented Concert Horns, . . ."	PhG 25 Feb 1801; PADA 27 Feb, 2 Mar 1801.	Horn	Auction House
1801.03.09	New York, New York	No. 127 Broadway	Paff, John and Michael	". . . French Horns, Trumpets, . . ."	NYDA 2 & 18 June, 2 July 1801.	Horn	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1801.05.10	Hartford, Connecticut	Old stand south of the Bridge	Beach, Miles	". . . Brass Trumpets, French Horns . . ."	CCH 2 Aug 1802.	Horn	Metal Work
1801.05.12	Boston, Massachusetts	No. 3 Cornhill	Von Hagen, P.A.	". . . French Horns, Bugles and Hunting Horns, Trumpets of the best quality, . . . Bugle, French Horns, and Trumpets, do. [mouth pieces]."	CCB 27 May 1801.	Horn; Accs	Music Shop
1801.12.23	New York, New York	No. 177 Broadway	Gilfert, George	". . . Concert Horns, . . ."	MA 24 & 31 1801, 2, 5, & 6 Jan 1802.	Horn	Music Shop
1802.04.19	New York, New York	No. 127 Broadway	Paff, John and Michael	". . . French Horns, Trumpets, . . ."	NYEP 24 & 26 May 1802; NYDA passim July-Dec 1802.	Horn	Music Shop
1802.05.10	Hartford, Connecticut	Old stand south of the Bridge	Beach, Miles	". . . Brass Trumpets, French Horns, . . ."	AM 26 May 1803.	Horn	Metal Work
1803.06.29	New York, New York	Musical Repository, No. 59 Maiden Lane	Hewitt, James	". . . Concert and Hunting Horns, Concert Trumpets, . . ."	NYEP 29 June 1803.	Horn	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1803.12.20	Boston, Massachusetts	Boston Piano Forte & Music Warehouse [P.A. Von Hagen & Co.], No. 4 Old Massachusetts Bank, Head of the Mall	Von Hagen, Mrs. E. and Son	". . . Trumpet Tops [?], French Horns, . . . French Horn, Clarionet, Trumpet, and Serpent MOUTH PIECES; . . . Instruction Books for every Instrument, Full Pieces for military Bands, Overtures and Symphonies for a full Orchestra, . . . "	NEP 20 & 27 Dec 1803; BCG 5 & 12 Jan 1804.	Horn; Accs; Tutor; Music	Music Shop
1803.12.31	New York, New York	Musical Repository, No. 59 Maiden Lane	Hewitt, James	". . . Concert and Hunting Horns, Concert Trumpets, . . . "	WV 31 Dec 1803.	Horn	Music Shop
1804.05.01	Boston, Massachusetts	Wm. Callender's Musick Shop, No. 62 Middle Street	Callender, William	"A pair of well-toned Concert Horns, Trumpets do. . . . Horsemen's Trumpets"	NEP 15 May 1804; CCB 12 May 1804.	Horn	Music Shop
1804.06.29	New York, New York	No. 54, Maiden Lane	Paff, John and Michael	". . . Trumpets, French Horns, . . . "	MC passim July-Aug 1804; NYDA passim July-Sep 1804; CA 1 Aug 1804.	Horn	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1804.12.26	Hartford, Connecticut	Old stand south of the Bridge	Beach, Miles	". . . Brass Trumpets, and French Horns, . . ."	CCH passim Feb-Sep 1805.	Horn	Metal Work
1805.03.12	Salem, Massachusetts		Inquire of the Printer	"For Sale, An <i>excellent toned</i> FRENCH HORN."	SG 15 & 19 Mar 1805.	Horn	Individual
1805.06.04	New York, New York	49 Courtland Street	Kaumann, Joseph	". . . hunting horns, . . ."	NYG 17, 18, & 20 June, 12 July 1805; CA passim June 1805.	Horn	Dry Goods
1805.07.09	Salem, Massachusetts		Cushing & Appleton	"An excellent pair of Concert FRENCH HORNS, complete in a case.—[<i>These are the same instruments that were used in the Federal Procession, on the 4th July</i>]— . . . Books of Instruction, and suitable Music for the above."	SG 9 & 16 July 1805; Brooks 133.	Horn; Tutor; Music	
1806.02.03	New York, New York	No. 44 and 57 Maiden Lane	Paff, John and Michael	"2 complete sets Military Instruments, . . . Trumpets, French Horns, . . ."	MC passim Feb-June 1806.	Horn	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1806.04.21	Boston, Massachusetts	No. 62 Middle Street	Callender, William	"A few Concert-Horns. Trumpets and Bugle Horns."	SG 22 Apr, 13 May 1806.	Horn	Music Shop
1806.07.30	Boston, Massachusetts	Boston Piano Forte & Music Warehouse corner of Short and Essex Streets, directly opposite the Glass-House	Von Hagen, P.A. & Co.	". . . French Concert Horns, . . ."	CCB 30 July 1806; Brooks 144-145.	Horn	Music Shop
1806.08.16	Boston, Massachusetts	Boston Piano Forte Warehouse, Corner of Short and Essex Streets, directly opposite the Glass-House	Von Hagen, P.A. & Co.	". . . French concert Horns; . . . and instruction Books."	DB 16 & 30 Aug, 3 Sep 1806.	Horn	Music Shop
1806.12.24	Boston, Massachusetts	Cambridge Street near the Bridge	Richards, Henry W.	"—and one pair of superb French Concert Horns, with crooks, &c complete."	CCB 24 Dec 1806, 21 Jan 1807.	Horn	Dry Goods

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1807.07.11	Portsmouth, New Hampshire		Peirce, C.	"THE SECOND VOLUME OF THE Instrumental Assistant, Is now published, and for sale at C. PEIRCE'S Book-store, Portsmouth—containing a selection of Minuets, Airs, Duets, Bondos [sic] and Marches, with instructions of the French Horn and Bassoon, by S. Holyoke—price 10s6."	PO 11 & 18 July 1807.	Tutor	Bookseller
1807.07.12	Newburyport, Massachusetts		Thomas & Whipple	". . . THE INSTRUMENTAL ASSISTANT, Vol. 2 . . . with Instructions for the French Horn and Bassoon. Compiled by SAMUEL HOLYOKE, A.M."	NH 17, 21, & 28 July 1807.	Tutor	Bookseller
1807.07.14	Salem, Massachusetts		Cushing & Appleton	". . . THE INSTRUMENTAL ASSISTANT. VOLUME II . . . with Instructions for the French Horn and Bassoon. Compiled by SAMUEL HOLYOKE, A.M."	SG 17 July 1807; SG 21 Aug 1807.	Tutor	

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1807.07.31	Newburyport, Massachusetts	Johnson's Head, Market Square	Thomas & Whipple	[Instrumental Assistant, Vol. II with instructions for French Horn and Bassoon-Holyoke]	BR 31 July, 7 & 14 Aug 1807.	Tutor	Bookseller
1807.08.03	Portland, Maine		Adams, Isaac	". . . INSTRUMENTAL ASSISTANT; Volume Second . . . with instructions for the French Horn and Bassoon—compiled by <i>Samuel Holyoke</i> ."	PGMA 10 & 17 Aug 1807.	Tutor	Publisher/Bookseller
1807.12.11	Boston, Massachusetts	No. 45 Newbery Street	Thomas & Andrews	[Instrumental Assistant, Vol. II with instructions for French Horn and Bassoon-Holyoke]	BR 11 Dec 1807, 1 Jan, 2 Feb 1808; IC 4 Jan 1808.	Tutor	Bookseller
1808.04.26	Newburyport, Massachusetts		Thomas & Whipple	[Instrumental Assistant, Vol. II with instructions for French Horn and Bassoon-Holyoke]	NH 26 & 29 Apr, 6 May 1808.	Tutor	Bookseller

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1808.05.24	Boston, Massachusetts	Music Warehouse, No. 6, Franklin-street	Graupner, Gottlieb	". . . Instruction Books for the piano forte, violincello [sic], violin, hoboy [sic], harp, guitar (both Spanish and English), French horn, German flute and fife, . . ."	NEP 24 May 1808; PG CJ 11 & 25 June, 2 July 1808; SG 10 & 14 June 1808; BCG 2 June 1808.	Tutor	Music Shop
1809.04.18	Salem, Massachusetts		Cushing & Appleton	"FRENCH HORNS. For sale by Cushing & Appleton, a pair of <i>Concert</i> (CHEAP) FRENCH HORNS, . . ."	SG 18 Apr 1809.	Horn	
1809.07.20	Hartford, , Connecticut		Ward & Bartholomew	". . . French Horns, . . ."	CCH 13 Sep 1809.	Horn	Metal Work
1809.09.19	Boston, Massachusetts	No. 19 Marlboro-street	Hayt, Charles and Elna	"French Horns; Horsemen's Trumpets; . . . Instruction Books, for the above mentioned instruments, . . ."	NEP 10 Oct 1809.	Horn; Tutor	Umbrella Store
1809.10.06	Burlington, Vermont	Store near the Courthouse Square in St. Albans	Simmons, Levi	"Instrumental Assistant, with instructions for French Horn and Bassoon." [Holyoke]	VC 6 Oct 1809.	Tutor	Dry Goods

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1810.05.23	Hartford, Connecticut		Ward & Bartholomew	". . . French Horns, . . ." [under Military goods]	CM 9 & 23 July 1810; AM 15 July 1812.	Horn	Metal Work
1810.06.20	Alexandria, Virginia		Gray, Robert	"One pair French Horns, . . . instructions for Piano Forte, violin, flute, hautboy, flageolet, clarinet and French horn, &c."	ADG 23 June, 12 & 28 July 1810.	Horn; Tutor	Bookseller
1810.06.26	Boston, Massachusetts	Music Warehouse, No. 6, Franklin-street	Graupner, Gottlieb	". . . French Horn, . . ."	BR 3 July 1810.	Horn	Music Shop
1810.07.05	Boston, Massachusetts	Musical Library, No. 6 Franklin Street	Graupner, Gottlieb	". . . Concert Horns; . . ."	BG 5 July 1810; PGCJ 7 & 14 July 1810.	Horn	Music Shop
1811.05.21	Alexandria, Virginia		Gray, Robert	". . . French Horns, . . . Instruction for learning to play on each instrument."	ADG 22 June, 8 Oct 1811.	Horn; Tutor	Bookseller
1812.04.06	Newark, New Jersey		Hoffman, James H.	"For Sale, A FIRST rate CONCERT HORN, TRUMPET"	CF 7 Apr 1812.	Horn	

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1812.06.02	Newark, New Jersey	Opposite Gifford's Inn	Gardner, Wm.	"An elegant French Horn and Trumpet for sale . . ."	CF 2 June 1812.	Horn	Hairdresser
1812.10.12	Boston, Massachusetts	No. 6 Franklin Street	Graupner, Gottlieb	". . . Concert Horns; . . ."	IC 12 Oct 1812.	Horn	Music Shop
1815.08.12	New York, New York	No. 4 City Hotel, Broadway	Paff, John	". . . French Horns, Trumpets, Bugle Horns, . . ."	NYEP 16 & 26 Aug 1815.	Horn	Music Shop
1815.10.27	Boston, Massachusetts	New Store, Long Rooms, over Messrs J. Callender & Son's Store, Marlboro Street		". . . [from London] patent Kent Bugles, with keys, Concert Trumpets, with slides, plain Trumpets, Concert Horns, . . ."	BR 28 Oct 1815.	Horn	Music Shop
1815.12.01	New York, New York	Music Store, City Hotel, Broadway	Paff, John	"Also, a few Bugles and Hunting Horns, . . ."	NYEP 1 & 4 Dec 1815.	Horn	Music Shop
1816.04.19	Boston, Massachusetts	Music Saloon and Variety Store, Marlboro Street, over the Store of Messrs. Callender & Son		". . . Concert Horns—Trumpets, with or without slides—Bugles . . ."	BDA 22 Apr, 1, 3, 15, & 30 May, 5, 25, & 26 June 1816.	Horn	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1816.05.01	Boston, Massachusetts	Music Warehouse, No. 6, Franklin-street	Graupner, Gottlieb	". . . French HORNS, <i>Patent Kent</i> BUGLES; . . ."	BPMA 15 May, 12 Jun, 24 Aug 1816,	Horn	Music Shop
1816.07.10	New York, New York	No. 208 Broadway, nearly opposite St. Paul's Church	Lamson, Paul	"French Horns, Bugle do. [Horns], . . ."	NYEP 18 July 1816.	Horn	Music/Cane Shop
1816.10.03	Boston, Massachusetts	Music Saloon and Variety Store, over the Store of Messrs. Callender & Son's, No. 40 Marlboro Street		". . . Concert Horns; do. [Concert] Trumpets with slides; . . ."	BDA 25 Oct 1816.	Horn	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1816.11.02	Boston, Massachusetts	Franklin Music Warehouse, No. 6 Milk Street		". . . Concert Horns with Slides, Serpents, . . . Cavalry and Concert Trumpets, with Crooks, Patent Kent Bugles with Keys—Bugle Horns, . . ."	BDA 12, 21, 23, & 26 Nov, 2 Dec 1816; BG 11 Nov 1816; BI 7 & 21 Dec 1816, BR 5 Nov 1816; NEP 26 Nov 1816.	Horn	Music Shop
1816.12.14	Boston, Massachusetts	Music Saloon and Variety Store, over the Store of Messrs. Callender & Son's, No. 40 Marlboro Street		". . . 2 pair fine toned Concert Horns—1 do.do.do. [pair fine toned] Trumpets with slides— . . . Royal Kent Bugles— Small Bugles, one, two, or three turns. Military Trumpets, . . ."	BI 14 Dec 1816.	Horn	Music Shop
1817.06.14	Hallowell	Kennebec Bookstore	Laine, W.F.	". . . The <i>Instrumental Assistant</i> , containing instructions for the Clarionett, German Flute, Violin, Bass-Viol, French Horn and Bassoon; . . ." [Goodale]	AA 21 & 28 June 1817.	Tutor	Bookseller

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1817.06.17	Boston, Massachusetts	New Music Saloon and Variety Store, No. 36 Market Street (formerly New Cornhill)		". . . Royal Kent Bugles; Trumpets, either military or concert, with slides; Concert Horns; . . .	BDA 27 & 30 June, 15 July 1817; BI 21 June 1817; BoP 15 & 22 Sep 1817; BR 8 & 15 July 1817.	Horn	Music Shop
1817.08.11	Philadelphia, Pennsylvania	Decatur Street Accommodatory Auction, above Sixth Street	Dorsey, John	". . . large and small Copper Coach or Bugle Horns, . . ."	PADA 11, 14, & 15 Aug 1817.	Horn	Auction House
1817.09.01	Boston, Massachusetts	Franklin Music Warehouse, No. 6 Milk Street		". . . Horns, Trumpets, and Concert Bugles . . ."	BDA passim Sep-Oct 1817; BG 15 Sep 1817; NEP 9 Sep 1817.	Horn	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1817.10.03	Boston, Massachusetts	Frederick Lane Musical Instruments, 79 State Street		"[Just received] One case of superb Paris Made Bugles, with spare crooks & joints, Two cases superb Concert Horns and Trumpets, . . ."	NEP 3 Oct 1817; SG 3 & 7 Oct 1817; BI 4, 11, & 25 Oct, 8 Nov 1817; PO 18 Oct, 29 Nov 1817.	Horn	Music Shop
1817.12.22	Boston, Massachusetts	G. Graupner and Co., No. 15 Marlboro Street		". . . Concert Horns—BUGLES of different kinds—Trumpets . . . Also—INSTRUCTION BOOKS, for the various instruments now in use."	BG 29 Dec 1817, 15 Jan 1818; BDA 20 & 30 Dec 1817, 1 Jan 1818.	Horn	Music Shop
1818.02.05	New York, New York	Piano Forte Warehouse/Music Store, No. 23 Maiden Lane	Geib, J.A. & W.	"Patent six Key'd Kent Bugles, Concert Horns, Trumpets, Bugles, Huntsmen's Horns, Serpents . . ."	MA 5, 9, 12, 17, 20, & 24 Feb, 5 Mar, 23 Apr 1818.	Horn	Music Shop
1818.02.27	Boston, Massachusetts	Music Saloon and Variety Store, No. 36 Market Street		"—CONCERT HORNS:—TRUMPETS:—MILITARY BUGLES:— . . . PATENT KENT BUGLES:— . . . INSTRUCTIONS	NEG 6 & 13 Mar 1818.	Horn	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
				BOOKS for various Instruments: . . ."			
1818.05.20	Chillicothe, Ohio	Musical Repository	Pollock, Thomas	". . . French Horns, Concert and Bugle Trumpets."	TS 29 July & 5 Aug 1818.	Horn	Music Shop
1818.05.23	Boston, Massachusetts	Music Saloon and Variety Store, No. 34 Market Street		". . . Military Bugles; Military Trumpets; Concert Horns, with Slides; Royal Kent Bugles; . . . Concert Trumpets, with Slide; . . ."	BI 30 May 1818; NEG 22 May, 19 June 1818.	Horn	Music Shop
1818.10.22	Philadelphia, Pennsylvania	No. 1 North Fourth Street	Klemm & Brother	". . . Concert Horns, Common do. [horns], Trumpets, long and short, Tromboons [sic], . . . Serpents, . . . Cases to different instruments, made of pasteboard, leather, and wood, are to be had."	PADA 24 & 31 Oct 1818.	Horn; Accs	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1818.12.12	Boston, Massachusetts	No. 20 Marlboro St.	Ashton, jun., John	"Bugle Horns, French Horns, Horseman's Trumpets, Concert do. with additional crooks . . . Instruction Books for all Instruments . . . Umbrellas and musical Instruments repaired . . ."	BI 12 Dec 1818, 3 Apr 1819.	Horn; Tutor; Repair	Musical Instruments
1819.01.07	Boston, Massachusetts	No. 30 India-Street	Baker & Hodges	". . . 1 pair French Horns."	BCG 21 & 25 Jan 1819.	Horn	Dry Goods
1819.02.22	New Orleans, Louisiana	Common Street	William Boyd & Son	"1 pr superior French Horns; 1 pair of Concert Bugles; 1 pair Brass Trumpets; . . ."	OG 23 Feb 1819.	Horn	Music Shop
1819.04.08	Norfolk, Virginia	Store on Market-Square	Niemeyer, John C.	". . . Bugles, Trumpets, French Horns, . . ."	AB 7 & 28 May, 30 Aug, 15 Sep 1819.	Horn	Dry Goods
1819.08.14	Boston, Massachusetts		Inches, Henderson	"—a box containing two French Horns—1 hunting Horn—"	BPDMA 14 Aug 1819; BR 12 & 17 Aug 1819; IC 14 Aug 1819; BDA 17 & 18 Aug 1819.	Horn	Auction House

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1819.10.18	Philadelphia, Pennsylvania	No. 1 North Fourth Street	Klemm & Brother	". . . Machine and Concert Horns, with 4 to 8 pair of Crooks, Common Do. [Horns] and Post Horns, Horsemen's and Concert Trumpets, Short Do. [Trumpets], . . . Serpents, Tromboons [sic], . . ."	PADA 18 Oct 1819.	Horn	Music Shop
1819.11.02	Boston, Massachusetts	(Office)	Blake & Cunningham	". . . 2 brass Horns; 1 French Horn; 1 brass Trumpet or Bugle; . . ."	BR 2 Nov 1819.	Horn	Auction House
1819.11.30	Leesburg, Virginia		Caldwell, S.B.T	"Herrick's Music, containing instructions for the Violin, German Flute, Clarionett, French Horn, and Bassoon."	GL passim Dec 1819-Feb 1820.	Tutor	Bookseller
1820.01.31	Boston, Massachusetts	No. 5 Kilby-street	Blake & Cunningham	". . . Brass Trumpets or Bugles—small brass Horns—fine toned French Horn"	BCG 31 Jan & 3 Feb 1820; BR 3 Feb 1820.	Horn	Auction House
1820.02.17	Boston, Massachusetts	Office	Blake & Cunningham	". . . French Horns—Small Horns"	BR 17 Feb 1820.	Horn	Auction House
1820.02.19	Portsmouth, New Hampshire	No. 7, Exchange-Buildings	Gray, Harrison	". . . Horsemen's Trumpets, Bugles, French Horns, . . ."	PO 11 Mar 1820.	Horn	Bookseller

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1820.02.28	Philadelphia, Pennsylvania	No. 1 North Fourth Street	Klemm & Brother	". . . Concert Horns, Post Horns, Bugle Horns, . . . Serpents, Tromboons, . . . Mouth Pieces, . . ."	PADA 6 & 27 Mar, 3 & 17 Apr 1820.	Horn	Music Shop
1820.03.07	Washington D.C.	Residence at the lower end of Congress Street.	Larkin, Lionel James	"Having made arrangements with a large Musical Establishment In New-York, he can procure Instruments warranted good, much lower than they can be had in the district."	MDC 9 & 14 Mar 1820.	Horn; Music	Teacher
1820.04.25	Portsmouth, New Hampshire	No. 7, Exchange-Buildings	Gray, Harrison	". . . French Horns, . . . Horesemens' [sic]Trumpets, Bugles, with Instruction Books for each instrument, . . ."	NHG 30 May 1820.	Horn; Tutor	Bookseller
1820.05.27	Boston, Massachusetts	No. 18 Marlboro Street		"Trumpets, E Flat and C Bugle Horns, French Horns, . . ."	BRe 5, 12, & 19 Aug 1820.	Horn	Music Shop
1820.06.03	Boston, Massachusetts		Ashton, jun., John	". . . Trumpets, E Flat and C Bugle Horns—French Horns, . . ."	BI 1 July 1820.	Horn	Music Shop
1820.09.21	Washington D.C.	Corner of 11th and E Streets	Carusi, Gaetano [at Samuel Carusi's]	". . . French Horns, Trumpets; . . . Musical Instruments repaired on reasonable terms."	DNI 25 & 28 Sep, passim Oct 1820.	Horn; Repair	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1820.09.30	Boston, Massachusetts	Music Saloon and Variety Store, No. 34 Market Street, upstairs	Dickson, J.A.	"Bugles, . . . French Horns, Trumpets, Trombones, . . ."	EU 30 Sep 1820.	Horn	Music Shop
1820.10.13	Boston, Massachusetts	No. 34 Market Street, upstairs	Dickson, J.A.	"French Horns, Trumpets, Trombones, . . ."	NEG 13 Oct 1820.	Horn	Music Shop
1820.10.18	Philadelphia, Pennsylvania	No. 1 North Fourth Street	Klemm & Brother	". . . Trumpets, Hunting Horns, . . ."	PADA 19 Oct 1820.	Horn	Music Shop
1820.10.27	Salem, Massachusetts		Cushing & Appleton	". . . at a very reasonable price, a Concert French Horn, with crooks for every key."	SG passim Oct 1820-Apr 1821.	Horn	
1820.11.28	Boston, Massachusetts	No. 5 Kilby-street	Blake & Cunningham	". . . 1 French Horn—1 Brass Trumpet or Bugle . . ."	NEP 28 Nov 1820.		
1820.11.30	Boston, Massachusetts	Music Saloon and Variety Store, No. 34 Market Street, upstairs	Dickson, J.A.	"Bugles, . . . French Horns, Trumpets, Trombones, . . ."	NEG 30 Nov, 15 Dec 1820, 19& 26 Jan, 2 & 23 Feb 1821.	Horn	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1821.02.15	Boston, Massachusetts	Musical Instrument & Umbrella Store, No. 20 Marlboro Street	Ashton, jun., John	". . . Bugle Horns—French Horns—Post Horns—Trumpets . . . Musical Instruments repaired, . . ."	BCG 15 Feb, 8, 15, & 22 Mar 1821; BDA passim Feb-Mar 1821.	Horn; Repair	Music Shop
1821.04.04	Norwich, Connecticut		Robinson, T.	" <i>Also for sale</i> , Gamuts and Music for the French Horn, Bassoon, Clarinet, Flute, Fife, and Drum."	NC 25 Apr 1821.	Tutor; Music	Bookseller
1821.04.28	Boston, Massachusetts	Musical Instrument & Umbrella Store, No. 20 Marlboro Street	Ashton, jun., John	". . . E Flat, E, & C Bugle Horns; . . . French Horns; Post Horns; Trumpets; . . ."	CCB 28 Apr, 5 & 12 May 1821.	Horn	Music Shop
1821.11.10	Boston, Massachusetts		Jackson, C. & E.W.	"Trumpets 22 dolls. French horns with additional crooks, pair 140 dolls. Kent bugles 45 dolls. C do. [bugles] with B crooks, 20 dolls. C do. [bugles] without do. [B crooks] 18 dolls. E flat do. [bugles], do. 28 dolls."	EU 10 Nov 1821.	Horn	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1821.11.10	Boston, Massachusetts	Music Saloon, No. 34 Market Street, upstairs		". . . Trumpets, Horns, Trombones, Copper E flat Bugles, first quality:— Ditto [Copper] C Bugles with B Crooks—"	EU 10 Nov 1821.	Horn	Music Shop
1822.04.27	Boston, Massachusetts		Ashton, jun., John	". . . Royal Kent Bugles; E Flatt [sic] Bugle Horns; Brass and Copper C and B Bugle Horns; French Horns; Riflemen's Bugle Horns; Postilion's Horns; Concert and F Trumpets; . . ."	CCB 27 Apr, 8 May 1822.	Horn	Music Shop
1822.10.01	Washington D.C.		Poor., M	"1 pair French Concert Horns"	DNI 1-5 Oct 1822.	Horn	Auction House
1822.12.09	Newbern, North Carolina		Akroyd, James	". . . Trombones, Bass Horns, Serpents, Concert, Military and Hunting Horns, Bugles, Patent Kent Bugles, Concert and Military Trumpets, . . .	RR 27 Dec 1822.	Horn	Music Shop
1823.04.09	Boston, Massachusetts	Musical Instrument & Umbrella Store, No. 20 Marlboro Street	Ashton, jun., John	". . . French Horns— Concert Horns, slide and 6 crooks—Riflemen's Horns—Post Horns— Hunting do. [horns] . . . Also, just received—1 case Bugle Horns . . .	CCB 9 & 16 Apr, 7, 14, & 21 June 1823.	Horn; Accs	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
				spare Mouth Pieces, for all Instruments			
1823.04.11	Boston, Massachusetts	No. 20 Marlboro St.	Ashton, jun., John	". . . French Horns; E Flat, B, and C Bugle Horns, . . . Trumpets, . . . Musical Instruments repaired, . . ."	NEG passim May 1823.	Horn; Repair	Music Shop
1823.04.21	Baltimore, Maryland	No. 125 Market Street	Cole, John	". . . Concert Horns, Trumpets, Trombones . . ."	BP 21, 23, & 25 Apr, 1 May 1823.	Horn	Music Shop
1823.05.16	Boston, Massachusetts	Music Saloon, No. 36 Market Street, corner of Franklin Street		"Bugles, Trumpets, French Horns, . . . Trombones, . . ."	NEG 16 & 23 May 1823.	Horn	Music Shop
1823.09.08	Hartford, Connecticut		Ward, Bartholome w, & Brainard	". . . Bugle and French Horns,.." [under Military goods]	AM 7 Oct 1823.	Horn	Metal Work
1823.10.16	Raleigh, North Carolina	Restatory and Concert Hall	Goneke, J.F.	". . . French Horns, Trumpets, . . . Instruction Books for all Instruments, . . ."	RR 31 Oct and 18 Nov 1823.	Horn	Dry Goods

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1823.10.22	Baltimore, Maryland	No. 123 Market Street	Cole, John	"Has just imported from France via New York, . . . Bugles and Hunting Horns. On Hand, . . . Concert Horns; Trumpets; . . . Military Bands, furnished with warranted instruments, at short notice."	BP 22, 25, & 25 Oct 1823.	Horn	Music Shop
1823.12.13	New York, New York	216 Broadway Street and 61 Barclay Street	Gibson & Davis	"Concert Horns;"	NA passim 13 Dec 1823-Mar 1824.	Horn	Music Shop
1824.01.27	Philadelphia, Pennsylvania	7 Minor Street	Kayser, John C.	"Kent Bugles, with keys and without do. [keys] Invention French Horns, with 5 and 6 crooks. Do. [Invention] Trumpets, with 3, 5, and 7 do. [crooks] Do. Do. [Invention Trumpets] with slides only. Post Horns, with 4 crooks and slide. Alt, Tenor and Bass Trombones. These instruments are from the manufactory of B. Schott & Sons, in Maintz, [sic] makers to the courts of	AGA 27, 28, & 31 Jan, 2 & 4 Feb 1824.	Horn	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
				Darmstadt and Manheim"			
1824.04.24	Boston, Massachusetts	Music Store, No. 20 Marlboro Street	Ashton, jun., John	"Royal Patent Kent Bugles . . . French Horns—E Flatt [sic] Bugles . . . Concert Trumpets, with slides"	PJLP 24 Apr, passim May 1824 - Apr 1825.	Horn	Music Shop
1824.05.17	Boston, Massachusetts	Auction Store, opposite Merchants Hall, Water Street	Whitaker, N.H.	"—1 French Horn."	BCG 17 May 1824.	Horn	Auction House

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1825.04.02	Boston, Massachusetts	No. 197 Washington street	Ashton, jun., John	". . . Has Just Received 4 cases Musical Instruments, consisting of—Royal Kent Bugle Horns; . . . Brass and Copper Bugle Horns; French Horns in cases; . . . Musical Instruments of all kinds and Umbrellas repaired."	PJLP 17 Dec 1825.	Horn; Repair	Musical Instruments
1825.04.02	Boston, Massachusetts	No. 197 Washington Street, Boston	Ashton, jun., John	"Royal Kent Bugle Horns; . . . common E flute [flat?] and C Brass and Copper Bugle Horns; French Horns in cases; . . . musical Instruments of all kinds and Umbrellas repaired."	PJLP 2 July 1825, 19 Aug, 30 Sep, 9 Dec 1826.	Horn; Accs	Music Shop
1826.03.13	Philadelphia, Pennsylvania	No. 8 South Third Street	T.B. Freeman & Son	"EXTRA SALE. A concert horn, with all the crooks, complete for every key, with slides, French make: The whole arranged in a partition case."	AFG 13-21 Mar 1826.	Horn	Auction House
1826.03.23	Boston, Massachusetts	Julien Auction Room, Milk and Congress-	Cunningham, J.L.	"Also a French Horn."	BCG 23 Mar 1826.	Horn	Auction House

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
		streets					
1826.10.21	New York, New York	35 Pearl Street	McCrakan, J.	". . . French Horns, Bugles, . . ."	NYS 27 Oct 1826.	Horn	
1826.10.26	Fredericktown Maryland	Market Street	Glenn, L.W.	"Bugles, . . . Mouth Pieces for French Horns, &c. . ."	TL 9 Nov 1826.	Accs	Music Shop
1827.03.14	Louisville, Kentucky	No. 6 Prather's Row	J.C. Wenzel or Isaac Thom	"—also, one pair Concert Horns for sale, . . ."	LPA passim 14 Mar-Apr 1827.	Horn	
1827.06.08	Columbia, South Carolina		Plant, B. D.	". . . FIELD BUGLES, TRUMPETS and HUNTING HORNS, . . ."	SCSG 9 June 1827.	Horn	Music Shop
1827.06.21	Boston, Massachusetts		Hatch & M'Carty	". . . 1 superior French Horn, with 6 crooks."	21 June 1827.	Horn	Auction House
1828.04.18	Philadelphia, Pennsylvania	No. 87 Chesnut Street	Thomas, M.	". . . [to be sold on Friday 25 Apr] superior French horn, with seven crooks; . . ."	APG 18 & 25 Apr 1828.	Horn	Auction House
1828.11.05	Cincinnati, Ohio	Main Street	Williamson & Strong	". . . concert Horns, hunting horns, . . . Kent, Octave and common Bugles, Trumpets, . . ."	LPA 8 & 12 Nov 1828.	Horn	Bookseller; Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1829.05.26	Dover, New Hampshire		Tredick, E. and T.T.	" Kent Bugles; Trumpets; . . . French Horns; Post Horns; . . ."	DG 30 June 1829.	Horn	Music Shop
1829.06.06	Philadelphia, Pennsylvania	34 S. Third Street	Parvin, John	"French Horns;"	APG 18 June 1829.	Horn	Dry Goods
1829.07.29	Baltimore, Maryland	South street, one door below Baltimore street	Ricketts, L.	". . . common and Kent Bugles, French Horns, Bass Horns, Serpents, . . . Trumpets, and Trombones; . . ."	BP 3 Aug 1829.	Horn	Music Shop
1829.07.31	Washington D.C.		Thompson, P.	"Concert Horns, with crooks, for bands . . ."	DNI 31 July-12 Aug 1829.	Horn	Music Shop
1830.08.11	Portsmouth, New Hampshire	Old Stand, No. 7 Exchange-Buildings, near the U.S. Bank	March, Nath'l	"—French Horns— Bugles—Trumpets—"	NHG 10 Aug 1830.	Horn	Bookseller
1830.09.01	Cincinnati, Ohio	No. 177 Main Street	Williamson, Geo. T.	"Concert Horns, Hunting Horns, . . . Kent, Octave, and Common Bugles, Tromboons [sic], Trumpets, Serpents."	InJ 1 & 28-29 Sep 1830.	Horn	Bookseller; Music Shop
1831.09.08	Concord, New Hampshire	Music Store, No. 18, Stickney's Building,	Prescott, Abraham	". . . Common, Octave, and Kent Bugles, . . . Trumpets, Concert and Hunters Horns, . . ."	NHP 15 Oct, 12 & 19 Nov 1832.	Horn	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
		Concord, NH					
1831.12.07	Concord, New Hampshire	The Arcade	Estabrook & Pecker	"Concert Horns in B, 6 Crooks, Trumpets in F, Brass and Copper Bugles, Com., 8 Key'd Kent Bugles with round keys, Copper, 8 Key'd Kent Bugles with round keys, Brass, 6 Key'd Kent Bugles with round keys, Brass, 6 Key'd Kent Bugles with round keys, Copper, Octavo Bugles, Hunters' Horns, . . ."	NHS 7 Jan 1832.	Horn	
1832.06.06	Concord, New Hampshire	The Arcade	Estabrook & Pecker	"Genuine French Horns, 6 crooks, \$15; . . . Kent Bugles, extra keyed, from \$14 to \$20; C Bugles, \$5; F Trumpets; Octavo Bugles; . . ."	NHS 9, 16, & 23 June 1832.	Horn	
1833.02.20	Chillicothe, Ohio	New Jewelry Store on Paint Street	Powell, E.N.	". . . French Horns, . . ."	SGIW 10 Apr 1833.	Horn	Jewelry Store

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1833.08.31	Washington D.C.	Book and Music Store, east of Gadsby's Hotel	Taylor, F.	"Serenade Pieces, arranged in concert, for Serenade Parties, with parts for Flutes, Horns, and Basses, Violins, &c. &c."	DNI passim Sep 1833; GW 31 Aug , passim Sep 1833.	Music	Book and Music Shop
1834.03.12	Baltimore, Maryland	Second Street, between Frederick Street and Market Space	Gover, Samuel H.	". . . bugles, . . . French horn"	BP 12, 14, & 15 Mar 1834.	Horn	Auction House
1834.05.15	Baltimore, Maryland	Second Street, between Frederick Street and Marsh Market Space	Gover, Samuel H.	". . . bugles, . . . french [sic] horn"	BP 15, 16, & 17 May 1834.	Horn	Auction House
1834.07.30	Chillicothe , Ohio		Dreher, E.	". . . French Horns, Trumpets, Kent Bugles, . . ."	SGIW 18 & 25 Mar, 8 Apr, 20 & 27 May, 10 June 1835.	Horn	Jewelry Store
1835.01.20	Washington D.C.	Store on Pennsylvania Avenue	Carusi, Samuel	". . . French Horns, Kent Bugles, . . ."	DNI 20, 23-24 Jan 1835.	Horn	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1835.06.12	Cleveland, Ohio		Crittenden, N.E.	". . . Kent Bugles, French Horns, . . ."	DCH passim 12 June-3 July 1835.	Horn	
1835.08.03	St. Louis, Missouri		Meech & Dinnies	"2 six and 2 eight key'd Kent Bugles; . . . French Horns; . . ."	CB passim Oct 1835-Feb 1836.	Horn	Bookseller
1835.08.07	Boston, Massachusetts	John Ashton & Co., No. 197 Washington Street	Ashton, jun., John	:. . . Bass, Tenor and Alto Trombones, Keyed Bugles, French Horns, Serpents, . . . Trumpets"	BDA 25 Dec 1835.	Horn	Music Shop
1835.12.11	Washington D.C.		Carusi, Samuel	". . . French Horns, Bugles, . . ."	GW 11 & 18 Dec 1835.	Horn	
1836.02.16	New York, New York	Atwill's Musical Saloon, sign of the Golden Lyre, 201 Broadway, near St. Paul's Church, New York	Atwill, Joseph F.	". . . Serpents and Keyed Bugles. Concert Trumpets and Horns . . . Horns, Trumpets . . . Hunting Horns"	NBM 26 Feb 1836; RE passim Feb-Aug 1836; CB passim 13 May -June 1836.	Horn	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1836.04.15	Concord, New Hampshire	Nearly opposite the American Hotel	Prescott, Abraham	"Trombones, Trumpets, with and without crooks, French Horns, Common, Octave, & key Bugles, Hunter's Horns, . . ."	NHP 23 May 1836.	Horn	Music Shop
1836.05.02	Washington D.C.		Carusi, Samuel	". . . French Horns, Bugles, . . ."	GW 6 May 1836.	Horn	
1836.05.11	New York, New York	Atwill's Musical Saloon, sign of the Golden Lyre, 201 Broadway, near St. Paul's Church, New York	Atwill, Joseph F.	"Bass Horns . . . Serpents and Keyed Bugles. Concert Trumpets and Horns . . . Horns, Trumpets . . . Hunting Horns . . . Instruments of every description tuned, repaired, or packed at short notice."	CB 13, 25, & 27 May and 13 June 1836.	Horn; Repair	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1836.11.08	Philadelphia, Pennsylvania	A. Juhan's Music Store, No. 86-1/2 N. Second Street	Juhan, A.	". . . plain and keyed BUGLES—the Royal Patent Eight Silver Keyed and Silver Mounted KENT BUGLE, a splendid instrument . . . Plain, Horseman's, Concert and keyed TRUMPETS . . . FRENCH HORNS with various numbers of Crooks . . . The VALVE HORN, that is, the French Horn, with a late valuable improvement. Its powers, when skillfully played, are calculated to delight the hearer in a very high degree. POST, HUNTING, and BOAT HORNS; . . ."	PIDC 4 & 25 July and 5 Sep 1837.	Horn	Music Shop
1837.06.08	St. Louis, Missouri		Mead & Adriaance	". . . kent [sic] bugles, trumpets, trombones, . . . French horns, . . ."	CB 8 & 16 June 1837.	Horn	

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1837.08.03	New York, New York	Atwill's Musical Saloon, sign of the Golden Lyre, 201 Broadway	Atwill, Joseph F.	"Bass, tenor and alto trombones, bass horns, serpents, Kent bugles, 7, 8 and 9 keys, various prices, invention and common trumpets, post and hunting horns, various patterns, . . ."	NYS 10 Oct 1837.	Horn	Music Shop
1837.08.05	Hartford, Connecticut		Goodwin, 2d, Horace	". . . Bugles, Concert Horns, Trombones, Bass Horns, Serpents, Trumpets, . . ."	CCH 5, 12, 19, & 26 Aug, 2 & 9 Sep 1837.	Horn	Military Goods
1837.10.02	Concord, New Hampshire		Prescott, Abraham	". . . B and E flat Bugles, Bass, Tenor, and Alto Trombones, French Horns, Valve and Crook Trumpets, Serpents, . . ."	NHP 6 Nov 1837.	Horn	Music Shop
1837.10.04	St. Louis, Missouri		Dinnies, J.C.	". . . Serpents; Bass Horns; Trombones, Kent Bugles; Valve and Key'd Trumpets; . . . common Bugles; pocket Horns; . . . French Horns, . . ."	DCB 4, 6, & 9 Oct 1837.	Horn	

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1837.11.01	Montpelier, Vermont	Piano Forte Shop	Marsh & Chase	". . . [American manufacturer Graves & Co.] C & E Keyed BUGLES and FRENCH HORNS. Bass, Tenor and Alto TROMBONES . . . All kinds of Musical Instruments repaired and tuned."	VP 1 Jan 1838.	Horn; Repair	Music Shop
1837.12.04	Cleveland, Ohio	Music and Fancy Store, Phoenix Buildings	Seywert, A.	". . . Kent Bugles, . . . French Horns, Post and boat Horns, Signal Horns, Plain and Concert Trumpets, Trombones, Stage Horns, . . . Instruction Books for all Instruments, . . ."	DHG passim Dec 1837-Feb 1838.	Horn	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1838.03.01	Philadelphia, Pennsylvania	No. 31 North Third Street-Upstairs	A.W. Bolenius & Co.	". . . warranted to have been made by the best manufacturers in Germany—Bugles and key'd Bugles of brass, copper and German silver, mouth pieces of German silver, Concert Horns with different numbers of crooks, Bass Trombone, with or without a shifter, Tenor Trombones [with or without a shifter], Alto Trombones, Tenor Trombones with 3 valves, Post Horns plain and with different valves, key'd Bass Horns, Ophicleids [sic], Concert Trumpets, Valve Trumpets with crooks, Hunting Horns, Serpents, . . . Preceptors for the different Brass Instruments."	PIDC 9 & 13 Mar 1838.	Horn	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1838.03.29	Cleveland, Ohio	Cleveland Bazaar	Seywert, A.	". . . mouthpieces for all instruments; . . . <i>Military Bands</i> will find a splendid assortment of bugles; valve trumpets; concert trumpets, valve horns, French horns, post horns, serpents, bass horns, trombones, . . ."	DHG passim Apr-May 1838; WD 28 Apr 1838.	Horn; Accs	Dry Goods
1838.08.08	Cleveland, Ohio	No. 48 Superior Street	Brainard, S.	"Plain and Concert Trumpets—Chromatic Trumpets—Bass Horns—French Horns, 4 & 6 crooks—Post Horns—Bass and Tenor Trombones—Plain and Kent Bugles, &c. &c."	DHG passim Aug-Oct 1838.	Horn	Music Shop
1838.09.17	Cleveland, Ohio	Music Store, Under the American House	Brainard, S.	"—Tully's French Horn Instructor—"	DHG 3 Oct 1838.	Tutor	Music Shop
1838.10.18	Montpelier, Vermont	Music Store, near the Arch Bridge	Marsh & Chase	". . . [American manufacturer Graves & Co.] valve Trumpets, Bugles and Trombones, of all kinds, at their prices and warranted in tune . . . Bass Horns, French	VW 18 Mar 1839.	Horn	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
				Horns, . . . furnished on short notice."			
1838.10.25	Cleveland, Ohio	Music Store, Under the American House	Brainard, S.	"Brass Horns, Valve Trumpets, Plain and Kent Bugles, Concert Horns with extra crooks, French Horns, Trumpets, &c. &c."	DHG passim Oct 1838- Jan 1839.	Horn	Music Shop
1838.11.23	Cleveland, Ohio	No. 48 Superior Street	Brainard, S.	". . . Chromatic or Valve Trumpets, Concert Horns with extra crooks, French Horns, Bass Horns, . . . Kent Bugles, Bass, Tenor, and Alto Trombones, Serpant's [sic], . . . Signal Horns, Plain Copper Bugles, Brass Bugles, Post Horns, . . . Instruction Books for every instrument, . . ."	DHG 23 Nov 1838, passim Dec 1838.	Horn	Music Shop
1838.12.16	St. Louis, Missouri		J.C. Dinnies & Co.	". . . Kent Bugles, Trombones, Concert Horns, . . ."	DCB passim 16 Dec 1837- Mar 1838.	Horn	Dry Goods

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1839.05.14	Cleveland, Ohio	No. 46 Superior Street	Brainard, S.	". . . Kent Bugles, Valve Trumpets, Concert Horns, Trombones, Bass Horns, Bombadoons, Trumpets with crooks, . . ."	DHG 14 May 1839.	Horn	Music Shop
1839.07.17	Cleveland, Ohio	Cleveland Bazaar and Music Store		". . . [for military bands] bass and tenor Trombones, Trumpets, Cornopians, and Valve Trumpets, Kent Bugles, Octave Bugles, . . . Concert Horns, Stage and Boat Horns, . . ."	DCH 15 Aug 1839.	Horn	Music Shop
1839.10.18	Cleveland, Ohio	No. 46 Superior Street	Brainard, S.	". . . concert horns, trumpets, cornepeons, trombones, bass horns, bombadoons, Kent bugles, Chromatic bugles, serpents, . . . post horns, . . ."	DCH passim 22 Oct-Nov 1839.	Horn	Music Shop
1839.11.16	Boston, Massachusetts	157 Washington Street	Ashton, jun., John	". . . comprising Bass Horns, Orphiclides [sic], Bass, Tenor and Alto Trombones, Trumpets, Bugles, French Horns, Cornepeans, Post Horns, . . . Serpents, . . ."	TAB 11-12 Dec 1839.	Horn	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1840.01.27	Cincinnati, Ohio	Musical Instrument Makers and Importers of Music	Tosso, Joseph and J.D. Douglas	". . . French Horns with patent valves"	CnG 27 Jan 1840; Osborne 29.	Horn	Music Shop
1840.02.05	Cleveland, Ohio	Cleveland Bazaar		". . . 1 dozen 6 & 8 key'd brass and copper Bugles—Also, Chromatic sliver-tipt Bugles, a new invention. 1 dozen Posthorns, with [6] crooks and plain, 1 dozen Trumpets, plain Concert, 3 to 6 crooks, 4 valve Trumpets, 2 and 3 valves, 2 Silver [valve] Trumpets in case, a splendid article, 3 Cornopians, with 6 crooks, 6 pair Concert Horns, 4 to 9 crooks, 6 Tenor and Bass Trombones, . . . 6 Eb Bugles, . . . Bugle Shanks and Crooks, . . . Mouthpieces for Horns, Bugles, Trumpets and Trombones, . . ."	CDH passim Feb 1840 & 11 Mar 1840.	Horn; Accs	Music Shop

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1840.02.19	Cleveland, Ohio	Cleveland Bazaar		"VALVE TRUMPETS AND CONCERT HORNS—Valve Trumpets with 2 and 3 valves of brass and silver, French Horns with 4, 5, 6, and 9 crooks, . . ."	CDH 3-20 Mar 1840.	Horn	Music Shop
1840.04.02	Haverhill, Massachusetts	Office, No. 3, Merrimac Street	Howe, W.C.	"FRENCH HORN. One French Horn in perfect order, without reserve on account of a former purchaser."	HG 2 Apr 1840.	Horn	Auction House
1840.05.11	Cleveland, Ohio		Brainard, S.	"A new supply of . . . Bass and Tenor Trombones, Valve Trumpets, Cornopeons, Bugles, Concert Horns &c. &c. . . ."	CDH passim 12 May- July 1840.	Horn	Music Shop
1840.05.12	Concord, New Hampshire	Main Street	Dearborn & Bartlett	". . . French Horns . . . Military Bands may be supplied on short notice with a full set of instruments, . . ."	NHP passim June-Oct 1840.	Horn	Music Shop
1840.06.27	Fredericktown Maryland	No. 5 Hager's Rose	Stewart, William	"Bugles with 6 and 8 keys, brass and copper, Brass Signal Horns; French Horns Trombones . . ."	HM 7 Aug, 11 Sep 1840.	Horn	Bookseller

Date of Ad	City	Store & Location	Name	Advertisement	Source	Type	Type of Establishment
1840.08.29	Boston, Massachusetts	No. 33 Court Street	Prentiss, Henry	"Brass Orphicliedes, do. [brass] Serpents; do. [brass] Bass, Tenor and Alto Trombones, do. [brass] Trumpets, with and without valves; Copper Bugles, with keys and valves; Brass French Horns, with and without valves, brass Cornopeans, . . ."	TAB 5 Sep, 26 Oct 1840.	Horn	Music Shop

APPENDIX F

DOMESTIC SERVANTS

This appendix contains a chart of advertisements for domestic servants, slaves, and indentured servants in early America. The listing for each advertisement includes date, location, contents of the advertisement, and source of material.

Date	Location	Advertisement	Source
1736.10.16	Charleston, South Carolina	"All gentlemen in town or county that inclin'd to learn to blow the French horn, or that are willing to have their servants taught may apply to Henry Makeroth and John Keen"	SCG 16-23 & 23-30 Oct, 30 Oct-6 Nov 1736.
1751.11.25	Boston, Massachusetts	"TO BE SOLD, <i>FOR no Faults, a very likely healthy Negro Man, not exceeding twenty five Years of Age, and can blow a French Horn and Trumpet. Enquire of the Printer.</i> "	BEP 25 Nov 1751.
1752.06.08	Boston, Massachusetts	"To be sold, a likely Negro man, about twenty five years old, that can blow the French horn or trumpet, and has had the small pox. Enquire of the printer."	BEP 15 & 22 June 1752.
1758.05.11	Philadelphia, Pennsylvania	"Just imported in the ship Carrington, . . . from Barbados, and to be sold by Willig and Morris, at their store in Front Street, near Walnut Street, a Negro man, a goldsmith by trade, blows the French horn or trumpet, . . ."	PhG 11 & 18 May, 8 June 1758.
1759.08.30	Philadelphia, Pennsylvania	"To be sold, a likely Negro man, who can talk good English; he is a good seaman, and a good cook, fit for town or country business; he can play well on the French horn, and is about 27 years of age"	PhG 30 Aug 1759.
1763.08.22	New York, New York	"To be sold, A Negro fellow named Joe, aged about 27 years; he is from Curacao, lived with Capt. Wright; blows the French Horn, and is a compleat Negro; his price is 85 pounds, New York currency"	NYG 22 & 29 Aug 1763.
1765.01.14	New York, New York	"To be sold, a likely Negro Man, about 28 Years old, plays very well upon the French Horn and Trumpet, and is fit for any Kind of House-Work, or any Work whatsoever."	NM 14 & 21 Jan, 11 Feb 1765.
1765.03.06	New York, New York	". . . a likely Negro man, about 28 years of age, can play very well on the French horn, and trumpet, fitting to wait on a gentleman, or do any work about a house,"	NYGW 7 Mar 1765.
1766.03.28	Williamsburg, Virginia	"To be sold, a young healthy Negro fellow, who has been used to wait on a gentleman, and plays extremely well on	VG 28 Mar, 4 Apr 1766.

Date	Location	Advertisement	Source
		the French horn . . ."	
1767.07.23	Williamsburg, Virginia	"To be sold, a valuable young handsome Negro fellow, about 18 or 20 years of age, has every quality of a genteel and sensible servant, and has been in many different parts of the world. He shaves, dresses hair, and plays on the French horn. He lately came from London, & has with him two suits of new clothes, and his French horn, which the purchaser may have with him."	VG 23 & 30 July, 6 Aug 1767.
1767.10.17	Charleston, South Carolina	"To be sold, for no fault, (the owner being obliged to sell him) a young Negro fellow, bred to waiting in the house, &c. He can cook tolerably well, and do most business required about a family; . . . He has been taught to blow the horn, and is fond of it; . . ."	SCGCJ 17 & 24 Oct, 1 Dec 1767.
1768.10.17	Boston, Massachusetts	"A Very healthy likely Negro Boy, to be Sold, about 15 Years of Age, well qualified to tend in a Family, or on a private Gentleman, being a good Barber, and understands dressing Hair extremely well, and plays on the French Horn. He has been in this Country only three Weeks, and Reason of his being sold is in order to settle his deceased Master's Estate . . ."	BG 17 & 24 Oct 1768.
1768.12.22	Williamsburg, Virginia	"Just arrived, the Justitia, Captain Colin Somervell, with about 120 healthy servants, consisting of men, women, and boys, among which are many tradesmen . . . N.B. There is one of the servants who plays well on the French horn, flute, and other instruments."	VG 22 & 29 Dec 1768; VGR 22 Dec 1768.
1770.04.19	Charleston, South Carolina	"Absented himself from my plantation at Horse Savanna, . . . a Negro fellow, named Caesar, 30 years old, about 5 feet 6 inches high, well set, and full faced, with a large beard, which he seldom shaves close. He plays remarkably well on the French Horn; . . ."	SCG 19 Apr, 3 May 1770.

Date	Location	Advertisement	Source
1770.09.06	Charleston, South Carolina	"Charles-Town, Sept. 6, 1770. Run away from the subscriber on Saturday last, a Negro fellow, named Charles, lately arrived here from Jamaica: He is a likely young fellow, about twenty-three years of age, and about five feet nine inches high; a little pitted with the small pox, blows the French horn well, and speaks good English"	SCG 20 & 27 Sep 1770.
1770.09.10	New York, New York	"Roger Duff [barber and hairdresser] . . . plays very well on the French-horn, which he has taken with him The said servants were pursued, and drop't some clothes and the French-horn, . . ."	NM 10, 17, & 24 Sep, 8 Oct 1770.
1772.01.21	Charleston, South Carolina	"Run-away from the subscriber, the latter end of October last, a Negro slave, named Charles . . . and was most of last war a French-Horn man on board the Deal Castle, Captain Mantle"	SCGCJ passim Jan-Apr 1772.
1773.01.20	Philadelphia, Pennsylvania	"WANTED. A SERVANT, that cam [sic] blow the French Horn well, to live with a Gentleman in the Country. Apply to the PRINTERS for further Information. "	PnG 20 Jan 1773; PJ 20 & 27 Jan 1773.
1773.03.11	Williamsburg, Virginia	" . . . [traveling companion sought for Cuthbert Hubbard who could also take care of horses] and if he can play French horn it will be more agreeable."	VG 11 Mar 1773; Molnar 81.
1773.04.01	Williamsburg, Virginia	"Run away from Burwell's Ferry, about the 1st of February last, a Negro boy named Pompey . . . [description] and plays on the French horn"	VG 1, 8, & 15 Apr 1773.
1774.05.10	Wye-town (Annapolis, Maryland)	"Ran away from the subscriber on the 17th instant, a convict servant man, named George Mitchell, he is a well set fellow about 5 feet 8 inches high, of a fair complexion, and brown hair, which is frequently clubbed behind and curled at the ears, plays on the french [sic]-horn and fife, can beat the drum, has a sore leg, and is very fond of drink"	MG 26 May, 9 June 1774.

Date	Location	Advertisement	Source
1775.10.30	New York, New York	"A Negro man, who has left his mistress . . . plays upon the French horn"	NM 30 Oct, passim Nov 1775.
1776.01.03	Philadelphia, Pennsylvania	"A manor boy, who understands playing on the French-horn or trumpet, will hear of good encouragement by applying to Allen Moore, tavern-keeper near Pine-Street."	PJ 3 Jan 1776.
1778.08.05	Charleston, South Carolina	"Belfast, a Negro fellow belonging to Lieutenant Taggart, is to be sold at private sale; he is a complete waiting man, and plays on the French horn."	GSSC 5 & 7 Aug 1778.
1778.12.30	Charleston, South Carolina	"To be sold at public vendue [sic], on the 6th of January, unless disposed of before at private sale, a strong, likely, healthy, young Negro fellow, is a compleat waiting man, can attend horses, and plays exceedingly well on the French horn"	GSSC 30 Dec 1778.
1779.04.07	Charleston, South Carolina	"For sale, a complete waiting man, a lover of horses, and understands the management of them, blows the French horn,"	GSSC 7, 21, & 30 Apr, 5 May 1779
1779.07.03	Trenton, New Jersey	"Ran away from the subscriber, in Sussex county, a likely, short, stout mulatto lad, aged about 20 years, American born, used to horses and waiting in the house, plays well on the fiddle and the French horn; . . . [signed] William M'Cullough."	NJG 28 Jul, 4 & 18 Aug 1779.
1780.08.09	Richmond, Virginia	". . . Negroes, who run [sic] away the 9th instant . . . Mark, about 25 years old, . . . blows the French horn, can play the fiddle,"	VGR passim Aug, 13 & 20 Sep 1780.
1783.02.25	Philadelphia, Pennsylvania	"Eight Dollars Reward . . . Ran away from the India Queen yesterday morning, a negro by named Boulchester, about 18 years of age, is about 5 feet high; . . . he plays upon the French horn"	PaP 25 & 27 Feb 1783.
1785.09.01	New York, New York	"FIVE POUNDS REWARD. RUN AWAY from the subscriber, on the 25th of June, a Negro man, named Hector, about 32 years of age, . . . he plays upon	LNYP 1 Sep 1785.

Date	Location	Advertisement	Source
		the violin, fife and French horn, . . ."	
1796.06.03	Charleston, South Carolina	"Fifty Dollars Reward. RAN-AWAY about a fortnight ago, from JOSEPH ATKINSON, esq. at the High Hills of Santee, BRISTOL, a short thick set Negro man about 25 years of age, a Shoemaker by trade, and can play well on the French Horn, cunning and artful, having formerly lived in, and is well known in and about Charleston"	CG 6 & 14 June 1796.
1806.10.01	Williamsburg, Virginia	"Any person in want of a MUSICIAN who is regularly indentured and has about fourteen months to serve may be accomodated [sic] on application at the Hay-Market in this City. The qualifications of this man [Frederick August Schwicker] for teaching & tuning the Piano Forte, Violin, Violoncello, Clarinet, Trumpet and French Horn can be ascertained on applying as above."	VG 1 Oct 1806; Stoutamire 99.
1841.01.19	New York, New York	"WANTED—A smart active youth that can play the Kent Bugle or French Horn. Apply at the Penny Post Office, 2 Exchange Place."	NYH 20 Jan 1841.

APPENDIX G

TEACHERS

This appendix contains a chart of individuals known to have taught the horn in early America. The listing for each person includes date of the initial advertisement, location, name(s) of teacher(s), advertisement, other instruments taught, and source of material.

Date	Location	Teacher	Instruments Taught	Source
1736.10.16	Charleston, South Carolina	Keen, John	"All gentlemen in town or county that are inclin'd to learn to blow the French horn, or that are willing to have their servants taught, may apply to Henry Makeroth and John Keen, at the house of Mr. Befellen on the Bay next to Mr. John Crokatt's, who will give their attendance likewise to any company of pleasure, upon the notice given them at the said house."	SCG 16-23,& 23-30 Oct, 30 Oct-6 Nov 1736.
1736.10.16	Charleston, South Carolina	Makeroth, Henry	"All gentlemen in town or county that are inclin'd to learn to blow the French horn, or that are willing to have their servants taught, may apply to Henry Makeroth and John Keen, at the house of Mr. Befellen on the Bay next to Mr. John Crokatt's, who will give their attendance likewise to any company of pleasure, upon the notice given them at the said house."	SCG 16-23,& 23-30 Oct, 30 Oct-6 Nov 1736.
1753.07.02	New York, New York	Love, Charles	"CHARLES LOVE, <i>Musician, from London, . . . proposes teaching gentlemen musick on the following instruments, viz. Violin, Hautboy, German and Common Flutes, Bassoon, French Horn, Tenor, and Bass Violin, if desired.</i> "	NM passim July, 6 Aug 1753.
1762.05.24	New York, New York	Dienval, Alexander van	". . . he continues to teach the violin, German flute, hautboy, French horn, bass violin, tenor violin, &c. in the newest and best method"	NYG 24 & 31 May 1762; NM 24 & 31 May, 7 June 1762; SonneckA 163-164.
1764.08.30	Philadelphia, Pennsylvania	Schneider, John	"John Schneider, musician, at his lodgings, the Sign of the King George the Second, in Race-Street, next door to the six square Dutch Church, teaches gentlemen to play upon the violin and French horn, to great perfection, and at a low price"	PnG 30 Aug 1764.

Date	Location	Teacher	Instruments Taught	Source
1769.01.30	Philadelphia, Pennsylvania		"He [John Gualdo] has in his house a German gentleman, who teaches to play on the violin, violoncello and French horn, at Twenty Shillings per month—"	PC 30 Jan-6 Feb, 13-20 Feb 1769.
1771.05.23	Williamsburg, Virginia	Attwood, William	"William Attwood begs leave to inform the gentlemen of Williamsburg that he teaches the French Horn, hautboy, and German flute, and has, for that purpose, rented a room near the college. Gentlemen who are desirous to learn any of those instruments (should they think it inconvenient to attend) will be waited upon at such times as they shall please to support."	VG 23 & 30 May, 6 June 1771; Molnar 104.
1772.03.16	Charleston, South Carolina	Hood, Jacob	"To all lovers of musick, Jacob Hood and Philip Hartunoz beg leave to inform the publick that they teach at home or abroad, all musical instruments of every denomination whatsoever, particularly the violin, violoncello, harpsichord, hautboy, bassoon, German and English flute, French horn, &c. Any gentleman, a lover of musick, may have his Negroes taught upon very reasonable terms by applying to them at the house of Mrs. Knox in Bedon's Alley. All musical instruments toned, repaired, and rectified."	SCG 16-23,& 23-30 Mar, 30 Mar-6 Apr 1772.
1772.03.16	Charleston, South Carolina	Hartunoz, Philip	"To all lovers of musick, Jacob Hood and Philip Hartunoz beg leave to inform the publick that they teach at home or abroad, all musical instruments of every denomination whatsoever, particularly the violin, violoncello, harpsichord, hautboy, bassoon, German and English flute, French horn, &c. Any gentleman, a lover of musick, may have his Negroes taught upon very reasonable terms by applying to them at the house of Mrs. Knox in Bedon's Alley. All musical instruments toned, repaired, and rectified."	SCG 16-23,& 23-30 Mar, 30 Mar-6 Apr 1772.

Date	Location	Teacher	Instruments Taught	Source
1774.01.01	Baltimore, Maryland	L'Argeau, George James	[date unknown-1774] "He [George James L'Argeau] taught at his 'Musical Room' in Baltimore Violencello [sic], Bassoon, Harpsichord, Pianoforte, German Flute, Oboe, Clarionet, French Horn, and Guitar . . . besides dancing and fencing."	SonneckB 68.
1774.09.23	Charleston, South Carolina	Vidal, Lewis	"Mr. Lewis Vidal, who had the honour of being for a considerable time first player on the French horn in the Court of Portugal, . . . [teaches] singing, instruments, guitar, . . ."	SCAGG 23-30 Sep, 30 Sep-7 Oct, 7-14 Oct 1774; SCG 11, 18, & 25 Oct 1774.
1777.02.03	Hartford, Connecticut	Fagan	"Fagan and Ballentine will teach . . . violin, German flute, French horn, hautboy, clarinet, bassoon, psalter, vaux [vox] humanes, pipe & tabor, mandolines [sic], and fife . . . Music also will be found for the different instruments."	CCH 3, 10, & 24 Feb 1777.
1777.02.03	Hartford, Connecticut	Ballentine	"Fagan and Ballentine will teach . . . violin, German flute, French horn, hautboy, clarinet, bassoon, psalter, vaux [vox] humanes, pipe & tabor, mandolines [sic], and fife . . . Music also will be found for the different instruments."	CCH 3, 10, & 24 Feb 1777.
1778.05.25	Charleston, South Carolina	Hobzl, Bartholemew	"Bartholemew Hobzl, musician, lately arrived here from Germany, presents his respects to the gentlemen of South Carolina and begs to inform them he teaches the violin, dulcimer, French horn, bassoon, and clarinet after the most approved manner."	SCAGG 25 May, 4 & 18 June 1778.
1780.02.23	New London, Connecticut	Koon, Christian	"Any person desirous to be instructed in the duty of the TRUMPET or FRENCH HORN, may apply to Hosea Foot in Colchester, or to Christian Koon, who quarters at Mr. Robinson Williams in East Haddam, and they may be well instructed by CHRISTIAN KOON, Trumpet-Major (of 4th Regt. of L.D.)"	CGN 23 Feb, 1 & 15 Mar 1780.

Date	Location	Teacher	Instruments Taught	Source
1783.09.23	Philadelphia, Pennsylvania	Roth	"Mr. ROTH, Master of Music, In Sixth-street, between Arch and Race streets, near Cherry Alley, ACQUAINTS his Friends in particular and the Public in general, that he has lately returned from the Southward, to teach Ladies the Harpsichord, Guitar, and Gentlemen the Harp, Flute, Houtboy [sic], Clarinet, French horn and Basoon [sic], &c."	PaP 23 Sep, 2 & 11 Oct 1783.
1784.04.23	Providence, Rhode Island	Hiwell, John	"[School of Instrumental Music] He teaches the GERMAN FLUTE, CLARINET, BASSOON, FRENCH HORN, &c. &c.—"	PGCJ 24 Apr, 8 May 1784; USC 27 May, 17 June 1784.
1785.02.10	Savannah, Georgia	Hiwell, John	". . . teaches the Clarinet, German flute, Hautboy, French horn, Concert fife, Basson, Tenoroon, Guitar, &c."	SG2 10 Feb 1785; Wilson 71.
1787.12.06	Portland, Maine	Rudberg, John	"The Subscriber begs leave to inform the Ladies and Gentlemen, that he teaches the use of the Violin, French Horn, Guitar, and Claranet [sic]."	CGP 6 Dec 1787.
1790.03.24	New York, New York	Frobel, J.	"J. Frobel, PUPIL of Mr. Van Hagen . . . respectfully informs the public, that he teaches the following Musical Instruments, viz. The Organ, Piano Forte, Violin Tenor, German Flute, Clarionet, Bassoon and French Horn, . . ."	NYDG 27 Mar 1790.
1792.05.25	Providence, Rhode Island	Peke	"Mr. Peke, Italian Music-Master, most respectfully informs the Public, that he teaches to play on the Violin, the Harpsichord with Accompaniments, the Alto Fiddle, French Horn, &c."	PGCJ 2 June 1792.
1792.05.30	Boston, Massachusetts	Belstead, William	". . . intends teaching . . . Harpsichord, Forte-piano, Spinnet [sic], Violin, Alto or Tenor Violin, Guitar, Violincello, Obligati [sic] and Repiano, German Flute, Clarinet, French Horn, Bassoon, Staccato, &c &c."	CCB 6 June 1792.

Date	Location	Teacher	Instruments Taught	Source
1792.05.30	Providence, Rhode Island	Peke	"Mr. PEKE, MUSICIAN, <i>Just arrived in this Town</i> , TAKES this Method to inform those Gentlemen and Ladies, who may have a Desire to learn MUSIC, that he will give them Lessons on the VIOLIN, HARPSICHORD, and SINGING, ALTO, and FRENCH HORN, at his Lodgings; . . ."	PGCJ 16 June 1792.
1806.01.02	Richmond, Virginia	Schwicker, Frederick August	"[proprietor of the Hay Market Garden] Having made an engagement with an excellent Musician, Frederick August Schwicker, late from Zurich, in Switzerland; no disappointment will take place in future as to music. Mr. Schwicker will give lessons on the Piano Forti [sic], Flute, Violin, Tenor, Violoncello, Bassoon, Clarinet, French Horn, Trumpet and Guitar, for account of the proprietor; specimens of his performance on each of those instruments, may be seen and heard at any time in the Ball room of the garden, and Piano Fortis [sic] tuned."	RE 2 Jan 1806.
1806.10.01	Richmond, Virginia	[Schwicker]	"Any person in want of a MUSICIAN who is regularly indentured and has about fourteen months to serve may be accomodated [sic] on application at the Hay-Market in this City. The qualifications of this man for teaching & tuning the Piano Forte, Violin, Violoncello, Clarinet, Trumpet and French Horn can be ascertained on applying as above."	VGR 1 Oct 1806; Stoutamire 99.
1807.01.01	Boston, Massachusetts	Masi, Francisco	Directory for 1807 lists instruments taught by Masi: "Piano Forte, Clarionet, Violoncello, Violin, French Horn, Trumpet, Flute, French Guitar &c."	JohnsonA 293.
1811.06.12	Hallowell and Augusta, Maine	Von Hagen, P.A.	"[teaches Piano Forte] He also teaches the Violin, Tenor, Violoncello (or Bass Viol) Flute, Clarionett, French Horn, Trumpet, Hautboy, Guitar, &c."	AA 19 June 1811.

Date	Location	Teacher	Instruments Taught	Source
1811.08.08	Portland, Maine	Von Hagen, P.A.	". . . Violin, Bass Viol, Clarionett, Hautboy, Flute, Bassoon, French Horn, &c."	EA 8 Aug 1811.
1812.04.17	Newburyport, Massachusetts	Von Hagen, P.A.	". . . he intends tarrying in this town on his return to Boston, if sufficient encouragement is given to him, for teaching the Piano Forte with Singing, Violin, Bass-Viol, French Horn, Clarinet, Flute, &c."	NH 17 Apr 1812.
1816.04.23	New York, New York	Willis, R.	"R. WILLIS, professor of music from Dublin, takes the liberty of announcing to the gentlemen of this city that he intends to teach the following instruments of music, viz:— Double Flageolet, Flute, Violin, Clarinet, French Horn, Holady's patent Kent Bugle."	NA 23 & 24 Apr, 18 May 1823; NYEP 27 Apr, 1 & 4 May 1816.
1817.07.09	Washington D.C.	DeGonge	". . . he will instruct a few scholars in the use of the clarionet, flute, French horn, trumpet and bassoon."	DNI 14 July 1817.
1817.12.19	Alexandria, Virginia	Larkin, Lionel James	"Lionel James Larkin, respectfully informs the Gentlemen of Alexandria and its vicinity, that he has taken a room in town, and will commence giving lessons on the Clarionett, Flute, French Horn, Bassoon, Violin, &c."	AH 24 Dec 1817.
1818.02.20	Alexandria, Virginia	Carusi, Gaetano (and Family)	"Piano Forte, Pedle [sic] Harp, Violin, Violincello, Flute, Clarionet, Clarion, Bassoon, French Horn, Trumpet, all kinds of Flageolet"	AH 27 Feb, 4 Mar 1818.
1819.05.04	Alexandria, Virginia	Larkin, Lionel James	"He also teaches the clarionet, flute, violin, bassoon, French horn, &c."	AG passim May-June 1819.
1819.12.09	Richmond, Virginia	Hoffman, J.H.	Teaches "Military Bands Complete"	RC2 9 Dec 1819, 13 Jan 1820; Stoutamire 101-102.

Date	Location	Teacher	Instruments Taught	Source
1820.02.17	Alexandria, Virginia	Masi, Francisco	"F. Masi (lately from Boston,) HAS the honor of informing the ladies and gentlemen of Alexandria, and its vicinity of his intention of opening a school of Vocal and Instrumental music, for the purpose of teaching Psalmody, the Organ, Piano Forte, Flageolet, Clarionet, German Flute, Violin, Bassoon and French Horn, should he meet with sufficient encouragement."	AG 18, 19, & 22 Apr, 2 & 3 Mar 1820.
1820.03.07	Washington D.C.	Larkin, Lionel James	"Lionel James Larkin, RESPECTFULLY informs the Ladies and Gentlemen of George Town and its vicinity, . . . [he] tenders his services to instruct on the following Instruments: Clarionett, Flute, Violin, Bassoon, French Horn, Trumpet, Bugle, and the Single and Double Flageoletts"	MDC 9 & 14 Mar 1820.
1820.10.14	Washington D.C.	Larkin, Lionel James	"L.J. LARKIN, Congress street, begs leave to inform the ladies and Gentlemen of Georgetown, Washington, and their vicinities, that his Music School will re-commence on Monday, the 16th of October, wherein will be taught the Clarionet, Flute, Violin, Bassoon, French Horn, Single and Double Flageoletts—as also vocal music."	MDC 24 Oct 1820.
1821.01.01	Boston, Massachusetts	Hart, John	Listed in Directory of 1821: "Organ, pianoforte, flute, clarinet, horn, trumpet, and Patent Kent Bugle."	JohnsonA 295.
1821.09.12	Providence, Rhode Island	Schaffer, F.C.	"F.C. Schaffer, Senior, respectfully informs the Ladies and Gentlemen of Providence and its vicinity, that he has opened a School in Weybosset-street, . . . for the purpose of instructing on the Piano Forte, Guitar, Harp, Violin, Bass Viol, Tenor Viol, Flute, Flageolet, Clarionet, French Horn, &c."	PP passim Sep 1821-Feb 1822; RIA passim Sep 1821-Feb 1822.

Date	Location	Teacher	Instruments Taught	Source
1827.08.09	Newport, Rhode Island	Hoffman, J.H.	". . . [advertises lessons] a practical performer on the clarinet, trumpet, trumpet marine, hautboy, grand oboe, serpent, German flute, octave do., additional key'd do., flageolet do., fagotto, bassoon, pian [sic] forte, zuffalo, viello hurdy, lyre, violin, viola, (or tenor fiddle) cymbals, plain flageolet, patent flageolet, double barrel'd do., French horn, trombone, F. clarinet, plain bugle, six key'd bugle, fife, Spanish guitar, violoncello, or bass viol."	RIR 16 & 23 Aug 1827.
1828.04.15	Providence, Rhode Island	Leslie, P.W.	"Mr. P.W. Leslie, most respectfully informs the gentlemen of Providence and its vicinity, that he intends teaching the Clarionet, Hautboy Flute, Bassoon, French Horn, &c."	RIA 18 & 25 Apr 1828.
1828.05.06	Philadelphia, Pennsylvania	Cortez, F.W.	Taught students at the Academy of Music in Philadelphia: ". . . two flute, two oboe, four clarinet, one bassoon, three horn, one trumpet."	Homann lxiv n.214.
1829.05.22	Columbia, South Carolina	Hoffman, J.H.	". . . [advertises lessons] a Clarionet, Trumpet, Trumpet Marine, Hautboy, Grand Oboe (or Amana Voce), Serpent, German Flute, Octave flute, Additional Key'd Flute, Flageolet Flute, Fagotto, Bassoon, Pian Forte, Zuffalo, Viello Hurdy, Viola, (or Tenor Fiddle) Cymbals, Flageolet, Patent Flageolet. Grand Double Barrel Flageolet, French Horn, Bass do., Bassardo, Trombone, F. Clarinet, Country Bugle, Kent or six key'd Bugle, Fife, Spanish Guitar, Organ, Lute, Pandean or Shepherd's Pipe, Violoncello, or Bass Viol"	CT 29 May 1829.

Date	Location	Teacher	Instruments Taught	Source
1830.07.13	Portsmouth, New Hampshire	Hart, John	"MR. HART respectfully informs the inhabitants of Portsmouth that he intends commencing a School for the instruction of <i>INSTRUMENTAL MUSIC</i> at the Corinthian Hall . . . where he will give lessons on the Clarionett, Violin, French Horn, Flute, Bugle, &c. &c.	NHG 20 July 1830.
1833.03.06	Wilmington, North Carolina	Marek, John	". . . lessons for violin, guitar, piano, violoncello, French horn, flute, and clarinet"	PP2 6 Mar 1833; Watson 167.
1833.04.02	Fayetteville, North Carolina	Marek, John	"JOHN MAREK respectfully informs . . . that he is desirous of commencing a MUSIC SCHOOL, in which lessons on the following instruments will be taught—viz. The Violin, Guitar, Piano, Violencello [sic], French Horn, Flute and Clarionette. [also vocal music]"	FO 23 Apr 1833.
1834.08.11	Gettysburg, Pennsylvania	Heerbruegger, Emil	"Mr. H. respectfully informs the citizens of Gettysburg and its vicinity, that he continues to give instruction upon every instrument."	AS 18 Aug, 1 & 15 Sep 1834.
1841.04.13	Richmond, Virginia	Messersmith, M.	"Messersmith announced that he would continue to give lessons on the guitar, trombone, key trumpet, French horn, flute, and violin and that he had a German brass band available for engagements."	WR2 13 Apr 1841; Stoutamire 141
1841.10.04	Washington D.C.	Weber, Christian	"CHRISTIAN WEBER respectfully informs the citizens of Washington and vicinity that he will continue to give lessons on the German Flute, Violin, Clarionet, Trumpet, French Horn, &c. . . ."	DNI 21 Oct 1841.
1842.01.26	Washington D.C.	Weber, Christian	"CHRISTIAN WEBER respectfully informs the citizens of Washington and vicinity that he will continue to give Lessons on the German Flute, Violin, Clarionet, Trumpet, French Horn, &c. . . ."	DNI 29 Jan, 1 Feb 1842.

Date	Location	Teacher	Instruments Taught	Source
1843.11.16	Washington D.C.	Weber, Christian	"CHRISTIAN WEBER respectfully informs the citizens of Washington and vicinity that he will continue to give Lessons on the German Flute, Violin, Clarionet, Trumpet, French Horn, &c. . . ."	DNI 18-27 Nov 1843.
1843.11.28	Washington D.C.	Weber, Christian	"CHRISTIAN WEBER respectfully informs the citizens of Washington and vicinity that he will continue to give Lessons on the German Flute, Violin, Clarionet, Trumpet, French Horn, &c. . . ."	DNI 28 Nov, 1-7 Dec 1843.